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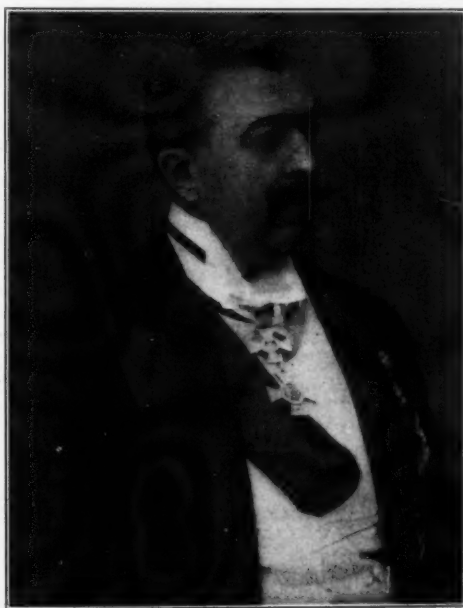


JENNER ST., 21,
BERLIN, W., April 8, 1911.

Count von Hülsen, the Intendant of the Royal Opera, called together the entire solo personnel of the institution and also representatives of the press for the purpose of refuting the arguments brought up by the Reichstag representative, Kopsch, who in a speech delivered on March 21 made grave charges against the management of the Royal Opera. His charges in the main were to the effect that the repertory was one sided; that foreign composers were favored to the neglect of the Germans; that the conductors were "Royal Prussian Time-beaters"; that there were too many American singers engaged at the Opera, and that the prices of admission were too high. This is what Count von Hülsen said in reply: "We live in a constitutional State in which everyone has a right freely to express his own opinion. This is particularly true of the representatives who have been called to their high places by the ballot of the people whose confidence they have. I emphasize this fact and I realize fully that we, in our relations with the public, must be prepared to submit to severe criticism, as every single citizen has a right to find our performances good or bad, as he sees fit. Considered from this standpoint, the personal opinions of Representative Kopsch and his 'Right Hand' men unquestionably deserve the fullest consideration. We would not even consider it necessary to reply to his speech at all, if it had not been delivered at a place which has a right to claim a hearing and consideration in the most remote corners of our Prussian Fatherland, and if the speech did not constitute a grave insult to all the members of the Royal Opera and also to our orchestra, which stands on such an exalted artistic plane and, furthermore, to our thoroughly schooled chorus. The assertions made in the speech require correction in the interests of the institution, the direction of which is entrusted to my care, and I herewith publicly announce that nearly all the assertions made in the speech of the representative are untrue; I have collected official documentary evidence to prove this and this material will be found at the disposal of every one interested in looking into the facts at the offices of the Intendantur, Dorotheen St. 2. Furthermore, we must realize that the rights freely to express his opinion, which Representative Kopsch assumed in his speech, if unanswered, would, in fact, give every other member of the House of Representatives the right to make statements based on false information; thus it would come about that grave reproaches could be made against us, which could not be answered at the place where they are made, because we have no representative in the Reichstag. I considered it impossible to reconcile these untenable conditions and the resulting consequences with my official position as representative of the interest of my members; therefore, with a heavy heart, I sent in my resignation to His Majesty the Emperor. His Majesty, however, refused to accept the resignation and I was obliged, of course, to conform with his wishes. I then considered it my duty to make matters clear between us, to inform all of you that I legally have no power to prevent the grave artistic and material injuries resulting from such attacks, if in future, a member of the House of Representatives, who is immune from legal retaliation, should turn against us; and it would not be possible for me to refute his arguments by producing documentary evidence. Why, then, we must simply learn to forbear. This we will do, trusting in the confidence of our gracious King and in the true judgment of the public, for which it is generally impossible to have enough tickets; and trusting further to the objective criticisms of our daily press, which does not deny our artistic endeavors proper recognition, and trusting finally to our own good artistic conscience." This speech of Intendant von Hülsen was received with stormy applause. Among the listeners were Richard Strauss, Dr. Carl Muck and Paul Lindau.

A perusal of the documentary evidence that Count von Hülsen had collected showed that so far as the reproach about there being too many Americans in the Royal Opera was concerned, there are only five among thirty-five solo singers. These five are Putnam Griswold, Francis Macle-

lan, Florence Easton, Frances Rose and Emma Lucy Gates. Representative Kopsch, in claiming that the prices of admission were too high, also said Berliners found it difficult to get tickets because they were all meted out to strangers. How false this assertion is may be realized from the fact that over one-third of all the seats in the Royal Opera are subscribed to annually by residents of Berlin; the Royal Opera House is too small, seating as it does only about 1,600, and that makes it difficult to secure tickets, because the demand is greater than the supply. Kopsch spoke with great contempt of the conductors of the Royal Opera, saying that they were "Königliche Dreussische Taktschläger" (Royal Prussian Time-beaters). The documents of Count von Hülsen showed that according to one of the statutes of the Royal Opera, the conductors are to have absolute artistic freedom in the rehearsing and in the performances of the works given under their leadership; so this assertion of Kopsch does not hold good. Severe reproaches were also made against the Royal Opera for bringing out Leoncavallo's latest work, which actually did have a fiasco; but Count von Hülsen is right in stating that the Royal Opera felt justified in bringing out a new opera by the composer of "Pagliacci," which had been given by the institution barely 300 times and which still draws crowded houses. The speech and von Hülsen's refutation created a great stir throughout Germany, but now Count von Hülsen seems to have the best of it and the



GEORG VON HUELSEN,
General-Intendant of the Berlin Royal Opera.

sympathy is on the side of him and the Royal Opera, and Kopsch is looked upon as a man who was more zealous than well informed.

Rudolph Ganz gave his only recital of the season in Beethoven Hall on Friday evening, although he was heard with orchestra early in the season. His program on Wednesday comprised the two most popular Beethoven sonatas, the "Waldstein" and the "Appassionata," Schumann's symphonic etudes and Liszt's second "Année de pèlerinage" (Italy). Even those who during the last few years have watched the rapid and steady artistic growth and rise of Rudolph Ganz and who in consequence believe that he has a great future before him as a piano virtuoso—even these were surprised at his magnificent performances of the "Appassionata" sonata and the symphonic etudes, for these two works marked the climax of his program. The familiar Beethoven sonata was given an inimitable reading—a reading characterized by a large degree of the emotional element in the andante, and great clearness, brilliancy and passion in the two allegri; the symphonic etudes, too, received at Ganz's hands a beautiful and noble reading. He lent an individual interest to each number and the highest technical proficiency and beauty of tone production always gave transparent clearness to the intellectual and emotional aspects of Ganz's interpretations. It is not saying too much to state that Ganz's readings of these two works were the two greatest artistic feats he has yet achieved in Berlin. The other two program numbers were also given noteworthy performances. Ganz is an artist who promises to climb to the topmost rung of the ladder; his development during the last few years amply proves this.

The Beethoven C minor and the Tchaikowsky "Pathétique" symphonies, Nikisch's two old war-horses, formed the program of the annual concert given for the benefit of the pension fund of the Philharmonic Orchestra. Whereas each of the regular series of Nikisch's subscrip-

tion concerts is invariably sold out, these pension fund concerts have not yet become so popular, probably because given so late in the season, when the public is music tired. This one, however, was very well attended, far better than any previous one, and the net receipts were over 6,000 marks, as Hermann Fernow, head of the Concert-direction, Wolff, informed me. This is encouraging and is a far better showing than the concert given for the same purpose by the Blüthner Orchestra with Stranaky as conductor and Marteau as soloist. That was very poorly attended. But to return to Nikisch; no other conductor presents Tchaikowsky's chef d'œuvre with such vividness, such yearning, such passion, and withal with such color and such sensuous tonal beauty. Scarcely less great was his reading of Beethoven's fifth symphony; to hear these two works as interpreted by Nikisch in the Philharmonie on Monday was a worthy climax of all the symphonic concerts of the season. The great conductor received an ovation.

France had her inning at the Philharmonie on Thursday evening, for Saint-Saëns, Debussy, Berlioz, Le Borne and Lalo figured on a program that lasted three hours. To be sure, the participation of such artists as Ysaye, Pugno and Joseph Hollman made the hours short ones. The concert was given by Fernand le Borne, the Parisian composer, who conducted and who was down on the program for a symphonic concerto for violin, piano and orchestra, this being its first Berlin rendition. An opera by Le Borne, entitled "Mudara," was given here some ten years ago, but it had no success, nor does this symphonic concerto seem destined for a better fate. Le Borne has ample technic and plenty of color, but he lacks pregnant themes and originality. Even the excellent performance given the work by Ysaye and Pugno could not cover up its threadbare qualities. As a conductor Le Borne made a much better impression. He led Saint-Saëns' symphonic poem, "Phaeton," Debussy's "L'après-midi d'un Faune" and Berlioz's "Carneval Romain" extremely well; in the Berlioz overture, in particular, he displayed a great deal of temperament. New to Berlin was Saint-Saëns' piece for violin, cello and orchestra, entitled the "Poet and the Muse," a charming dialogue between the two instruments with a discreet orchestral background. Hollman was heard in Max Bruch's "Kol Nidrei," and Pugno gave a performance of the Grieg concerto. When this number, which was the next to the last on the program, had been reached, Le Borne was tired, and when Pugno came out onto the stage, Ysaye came with him, instead of Le Borne, to the surprise of all, and the astonishment increased as the violinist took his place on the conductor's stand and led the accompaniment for the Grieg concerto.

There is no diminution in the number of concerts as yet, there being some eight every night, in spite of the advanced season. The sight, however, is decidedly "Musik müde." Even Lilli Lehmann, who appeared in Beethoven Hall in a Mozart program given by the Pfützer Quartet, of Vienna, did not draw a full house. The Quartet itself is second rate; the playing of the first violin lacks individuality and character, and that of the cellist lacks force, and the performance of the exquisite clarinet quintet with Oskar Schubert, the famous clarinetist, was not well balanced; Schubert dominated so that it sounded more like a solo with string accompaniment than a quintet. Unfortunately I arrived too late to hear the other numbers.

Dr. Otto Neitzel's third lecture recital was devoted to the humorous element in music. The program was very interesting and contained among other things Beethoven's sonata, op. 10, No. 2, which is reminiscent of Rossini's "Figaro"; then came Scarlatti, Daquin with "Le Coucou" and Couperin's charming set of pieces called "Les Folies francaises," and also works by Rameau and Jose Beer, with his most remarkable polyphonic and contrapuntal treatment of some German folk songs; Dvorák, Reger and finally Richard Strauss, with a paraphrase on the "Rosenkavalier," made up the rest of the program. Neitzel's remarks on the various works were highly interesting and instructive, and his practical illustrations of them at the piano not less so. He was heartily applauded.

A large audience assembled at the Jacques Dalcroze concert given in the Royal High School in which he showed what can be done by judicious training in the way of developing rhythmic possibilities and the sense of tone. The demonstrations were quite similar to those of last fall, which I described in full at the time. The Dalcroze disciples accomplish wonders in the way of rhythmic feats, such as beating five different kinds of time simultaneously. An interesting feature of this concert was the appearance of a class of very young children who have been studying at the Dalcroze institution in Dresden only six months.

A gifted American singer made her debut in the Singakademie in a program of international songs. This was

Lucy Arnold Stephenson, who as I am informed, has a voluminous and sympathetic voice and who sings with a great deal of temperament. Her interpretation of English, French and German numbers also revealed musical intelligence and good taste.

Richard Burmeister and Petrescu Woiku were heard together in Choralion Hall in an admirable performance of a Grieg sonata. Burmeister has been heard twice in Berlin this winter in recital, but this was his first appearance in chamber music. His playing in this form of composition was characterized by all those splendid instrumental, musicianly, and artistic qualities that are so apparent in his solo work; the refined musician was revealed particularly in the Grieg sonata. Koiku, a young Roumanian and pupils of Barmas, is a very gifted violinist; he has a remarkable left hand facility and a glowing temperament. He played a forgotten suite of Vieuxtemps, which although of little musical import, is of much violin interest. He was heard also in excellent renditions of smaller, little known works by Mattheson, Lully, Handel, Beethoven and finally in the well known "Zarzycki" mazurka.

Hans Gregor, who during his six years regime at the Comic Opera proved himself an adept in the gentle art of making enemies, has as his first official act in Vienna commanded that every male member of the personnel of the Imperial Opera cut off his beard. It can easily be imagined how the warm-blooded Viennese will feel about this. Gregor has also put a stop to public attendance of dress rehearsals—a move that is little likely to endear him to the habitués of the opera.

In Cologne musical circles there is great excitement at present over the appointment of Rémond as director of the Opera. Rémond was formerly a favorite tenor of the Cologne Opera and sang under Lohse, but he has hitherto had no opportunities to reveal any abilities as a director. The first result of his appointment is the resignation of Otto Lohse, the first conductor, and one of the ablest operatic conductors in Germany. Lohse refused to remain in a subordinate position to one of his former subordinates. It is reported that he has accepted the position of conductor at the Leipzig Opera, with a salary of 30,000 marks. The new director at Leipzig is Martersteig, who for many years past has been the head of the Cologne Opera. It is but natural that Lohse should follow Martersteig, as the two have always been warm friends and in perfect artistic sympathy. Hamburg endeavored to secure Lohse and at present Director Erhard is negotiating with Felix Mottl. It is said that Erhard has offered Mottl 50,000 marks salary.

Carl Wittkowsky, one of the most interesting and gifted amateur musicians and poets in Germany, died here Friday morning, aged fifty-nine, after a long and severe illness. Wittkowsky was the librettist of Moriz Moszkowski's opera, "Boabdil," and of "Sakuntala," by Philipp Scharwenka, and the author of a large number of witty poems. He was a prominent and popular figure in the social life of Berlin, particularly in musical and art circles, and his after dinner speeches were always bubbling over with esprit and wit. He was an excellent pianist and I have seen him sit down to the instrument at social gatherings and accompany singers from memory in song after song of the classic lieder repertory. Wittkowsky's real calling was that of a manufacturer, in which he was very successful, but his heart was always with the muses. He is sincerely mourned in the artistic circles of Berlin.

A tombstone to the late Joseph Sucher, who was so many years conductor at the Berlin Royal Opera, was unveiled in St. Hedwig's Cemetery Thursday noon. A number of intimate friends of the deceased attended the unveiling and among these was the veteran Wagner singer, Albert Niemann, who had sung so many times under the

baton of Joseph Sucher on the stage of the Royal Opera. The meeting between Niemann and Rosa Sucher, the widow of the deceased, was touching. Sucher was a great Richard Wagner apostle and he was in his element when conducting the master's music dramas. I once asked Hans Richter who was the greatest Isolde he had ever heard and he promptly replied, "Rosa Sucher." The Sucher monument is a large gray granite block with an excellent relief portrait of Sucher in bronze on the one side. The stone bears the simple inscription: "Joseph Sucher, November 23, 1844—April 4, 1908."

Puccini's "Le Villi" was produced here this week in the small hall of the Royal High School, but the work met with a very cool reception. The music reveals little of the later Puccini of "Bohème" and "Tosca." Schubert's half forgotten opera, "Die Verschworenen," was also given. The music of this in no way enhances the name of Franz Schubert. This work was first performed in Vienna on October 19, 1861, thirty-two years after Schubert's death.

In the staid old town of Görlitz there is at present great friction between the mayor of the city and the music critics. The mayor has publicly accused the brethren of the quill of being much too severe in their criticisms of the performances at the Opera and blames them for the



THE SHEPHERD, TANNHAUSER AND PILGRIMS.

poor attendance and the small interest shown on the part of the public. The critics, who stand united, have retaliated and to a man they stand for the freedom of the pen.

ARTHUR M. ABELL.

Albert Jonas in Halle.

Alberto Jonás, the eminent pianist, appeared recently in Halle (one of the important cities of Germany) and achieved another sensational success. Appended are his press notices:

The celebrated piano virtuoso, Alberto Jonás, yesterday evening gave a concert with the violinist Jacoba Schumm from Amsterdam. He showed himself to be a great artist, and gave a powerful performance of the etudes in E major and G flat major. Also the piece which he gave as an encore, Carlier's "Homage à Chopin" deserved the highest praise. Before all must we be thankful to Mr. Jonás that he made us acquainted with the suite op. 26 of the Berlin music-critic Paul Ertel. This is a work full of original ideas and modern harmony, cast, however, in the form of the old Special success went to the air, "Scherzo Fantastique," and the last movement, in the form of a "Passacaglia." This most interesting work will, it is to be hoped, find its way to all concert programs. The public was enchanted with the excellent playing of Alberto Jonás and accorded him the most enthusiastic applause.—The Halle'sche Zeitung of January 6, 1911.

Alberto Jonás' playing is marked throughout with great earnestness. His rendition is not only technically quite clean but it also breathes power and energy. Alberto Jonás is an artist of extraordinary powers. His musicianship stamps his knowledge with a characteristic mark. The Chopin etudes were brought out with great fineness. Like pearls fell the tones in the Rubinstein "Barcarolle," in the etude op. 24, of Moszkowski which makes great demands on technique. Alberto Jonás showed himself as a player of temperament and ability. The concert was well attended. The success grew to considerable proportions.—Saale Zeitung, January 6, 1911.

Alice Preston's Recitals.

Alice Preston, the soprano, is busy with her spring engagements for private recitals and musicales. On March 30 she sang at the large missionary banquet at the Hotel Astor. She will appear in recital at Ogontz School, Philadelphia, on April 28. Her recital last night at the residence of Mrs. T. T. Mason will be reviewed next week.

Clarence Eddy Still in the West.

Clarence Eddy, the great organist, is working his way homeward through a series of organ openings, dedications and recitals. Among his more recent dates are the following:

April 7, Leadville, Col.
April 10, Salt Lake City.
April 10, Salt Lake City.
April 17, Lincoln, Neb.
April 19, Topeka, Kan.
April 25, Kansas City, Mo.
April 28, Evanston, Ill.
May 1, Williamsport, Pa.

After which Mr. Eddy will return to New York.

The following tribute to the noted organist was written by the pastor of the First Presbyterian Church of Leadville, Col., where Mr. Eddy played on April 7, and is in the main an extract from a speech delivered before the conclusion of the program:

Mr. Eddy has played in nearly every city of note in the United States and has delighted both lay and professional audiences in all the great centers of musical development in Europe, Australia, Canada, British Columbia and other civilized countries of the world. He has "opened" more new organs than any two other concert players in this country, and these organs have ranged in size and capacity from a little single manual "portable" in a small town church to the monstrous instrument in the Chicago Auditorium, containing more than 7,000 pipes. The great Music Hall organ in Boston, the unsurpassed \$50,000 concert organ in the College of the City of New York, the magnificent four manual organ in the Palace du Trocadero in Paris, and hundreds of others have all responded to his masterly touch.

It was after a recital of unusual excellence on the instrument in Paris that his personal friend, Alexandre Guilmant, at that time the greatest organist in France, was moved to say: "We were astonished at the ease with which Mr. Eddy was able to control the magnificent instrument. His great virtuosity and masterly interpretations elicited the warmest applause, and we are happy to extend to him our sincerest congratulations."

Of course, Mr. Eddy's concert work in so many parts of the world gave opportunity for almost unlimited acquaintance with musicians of great eminence and he is certainly one of the best known and most thoroughly appreciated organ virtuosos now living. The recent death of his friend and fellow organist, Alexander Guilmant, in Paris, was deeply felt by Mr. Eddy, and at a recital given last week in Denver he interpolated the dead musician's celebrated "March Funèbre et Chant Seraphique," without notice, as a sort of memorial to his lost associate.

One striking characteristic which has aided Mr. Eddy in acquiring international fame is his congenial personality. There is nothing strained or affected about him, and a friendship once formed is lasting and cherished.—Salt Lake Tribune, April 9, 1911.

Following are several press comments upon Mr. Eddy's superb recitals:

Not as a protesting slave, but as some incarnate, sympathetic, comprehending spirit, responds the organ when Clarence Eddy touches the keys. This man, one of the few living masters of the organ, dedicated the new instrument of the First Presbyterian Church last night with a concert recital of so high an order that it was an unusual treat to the 800 music lovers who were present.

There is one thing worthy of special note about Clarence Eddy. His taste and preference do not run predominantly to the ancient classic school of music. The majority of the compositions he so artistically rendered were those of modern composers.—Salt Lake Tribune, April 11, 1911.

Professor Eddy showed his masterful resources, especially in technical accomplishment, in a way that won the admiration of the audience, and sustained his previous great reputation. His pedaling in the "Variations de Concert" and "Benediction Nuptiale" numbers was a marvel. The brilliancy of the organ was displayed to good advantage in the Crawford "Toccata in F major" number and the Faulkes "Festival March" as well as in the "Tell" overture number where the wide scope and range of the instrument were admirably brought out. The softer, more delicate stops were illustrated in the "Evensong." "In the Spring Time," and Schubert numbers.—Deseret Evening News, Salt Lake City, April 11, 1911.

Elman with Halévy Singing Society.

The Halévy Singing Society of Newark, N. J., under the direction of Leon M. Kramer, will give a concert on May 16 which will be notable on account of the appearance of Misha Elman, who will play the Mozart sonata in B flat, the Paganini concerto, the "Devil's Trill" sonata and a group of short pieces. This society is a body of Jewish ladies and gentlemen who are laboring with a two-fold purpose: the study and performance of the best vocal works and the establishment of a school for young persons of musical ability.

The society will sing "May Day" (Mae Farren) and "Lorelei" (Mendelssohn) with Mabel G. Dunning (soprano) assisting.

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JOSEF LHEVINNE'S BERLIN SUCCESS.

This is what the principal Berlin daily papers have to say about the playing of Josef Lhevinne, the great Russian pianist:

The other evening Josef Lhevinne submitted a musical program which comprised selections ranging from Beethoven (op. 81a) to the young Russian composers. Although his eminent technical superiority came, on this occasion, still more prominently into the foreground than his musicianly qualities, yet the reputation which he won for himself in the past winter, as one of the best of living pianists, remains for us an established one.

His playing is unsurpassed for clearness, and the art of distin-

Bach, Gluck, Mozart and others, including also a suite by Arensky for two pianos, in the rendering of which the pianist's wife, Madame R. Lhevinne, also participated.

There is nothing new to be said on this occasion of the artistic qualities with which the pianist is gifted, and of the fine features of his playing, to which honor has often already been rendered in this place, his masterful control of all technic, as well as his quite personal delicacy of feeling, and his fine method of musical creation. They secured for him also again yesterday the active and sympathetic appreciation of his hearers, who honored the artist with warm applause.—Berliner Börsen Courier, March 26, 1911.

This artist avails himself of an infinitude of dynamic possibilities of tone "shading," and under his hands even the E flat major etude by Rubinstein, partly written for the left hand, but in substance unimportant, blossoms into unsuspected life.

In company with his wife, Professor Lhevinne played further a three-part suite for two pianos by Arensky, which was not exactly distinguished music, but which, by an almost incomparably fine rendering, won the appreciation of the audience to such an extent that the two performers were compelled to contribute two additional numbers of a similar character.—Berliner Lokal-Anzeiger, March 23, 1911.

Carl Flesch's Recent Berlin Eulogies.

An immense success was achieved by Carl Flesch, the Hungarian violinist, at his recent appearance with the Philharmonic Orchestra, in his own concert at Berlin. Euthusiastic, spontaneous and prolonged applause on the part of the audience and the most flattering encomiums on the part of the press were his reward. The following criticisms tell their own story:

Carl Flesch's only concert, which the famous violinist gave in the Singakademie with the Philharmonic Orchestra under Kunwald's trustworthy direction, again showed the artist to be of such magnitude that he must be accorded a place among the most distinguished masters of the violin of the present day. Flesch is a thorough musician—one of those remarkable artistic natures who enter with their entire personality into the service of the composer and seek to interpret the work of art in the most genuine manner. His playing is refreshingly free from mannerisms and is inspired with the deep feeling and passion of a strong and genuine artistic temperament which, however, never carries him beyond the bounds of the beautiful. His technic is phenomenal—the attention of the expert should be called to witness the passages in thirds and fingered octaves introduced into the Joachim cadenza in the Brahms concerto. Flesch had on his program the Mozart A major concerto, the Brahms D major and the Bach D minor suite (with the chaconne), and as encores he gave the sarabande, double and bourrée from the B minor sonata. The artist undoubtedly created his greatest effect with the Bach music, in which his art of interpretation reaches its culmination point.—Die Post, Berlin, February 16, 1911.

Seldom does one leave a concert hall with such a perfectly satisfied feeling of art enjoyment as after the concert which Carl Flesch gave on Friday, February 10, with the Philharmonic Orchestra. His art has already been written of in detail in these columns, but each time he appears he knows how to kindle anew our enthusiasm with the magic of his violin and to compel us involuntarily to follow his marked personality wherever he is inclined to go. Of the compositions offered—Mozart's A major concerto, Bach's D minor suite, No. 2, and the Brahms concerto—he gave, it is true, free and sometimes arbitrary interpretations, often deviating widely from the prescribed tempi and authorized delivery. But who can blame him, when he commences to sing with his insinuating cantilena, incomparably sweet and penetrating? The freedom of conception was most marked in the Bach gigue and chaconne—it was no longer Bach that we heard, but Flesch's broad interpretation. The audience was most enthusiastic; seldom is such a spontaneous outbreak of enthusiasm heard, such a display of real and deep pleasure afforded by art.—Norddeutsche Allgemeine Zeitung, Berlin, February 19, 1911.

The violinist, Carl Flesch, ranks, and with right, as one of the first in his art; his impeccable and stupendous technic and his insinuating tone of bell-like purity made a most powerful impression upon the enthusiastic audience in the Singakademie, and stormy applause rewarded the master. He delivered the Mozart A major concerto with the most delicate, artistic and soulful feeling, and his rendition of the Brahms D major concerto was a wellspring of tonal beauty and of the most ideal purity of style. The Philharmonic

Orchestra, under Dr. Kunwald, gave an excellent accompaniment.—Das Kleine Journal, Berlin, February 20, 1911.

The only concert of the violinist, Carl Flesch, who appeared with the accompaniment of the Philharmonic Orchestra under Dr. Kunwald, took place in the packed hall of the Singakademie. The distinguished artist, who again showed himself equal to meeting the demands of his task in the most thorough and ideal manner, was worthily applauded. Mozart's A major concerto, No. 5; the five movements of the Bach D minor suite, No. 2, for violin alone, and, finally the Brahms D major concerto, op. 77, were masterpieces of interpretation. Our Berlin concert audiences are, indeed, and sometimes when uncalled for, good natured with applause, but such storms of enthusiasm, fully justified, as swept through the hall on that evening, repeatedly calling the artist back to the platform, have



JOSEF LHEVINNE.

guishing between light and shade, without any diminution of his power, is a quality which is especially his own.

His execution of Rubinstein's C major etude, or pieces like the "Caucasian Dance," by Liapounow, without any flagging of energy, is such as few other pianists could accomplish.

As I was present only at the second part of the program, I can merely add from report that the pianist also met with equal success in his rendering of Liszt's B minor sonata.—Berliner Tageblatt, October 8, 1910.

On the same evening Josef Lhevinne again distinguished himself in the Blüthner Saal by the characteristic qualities of his piano playing, in which a brilliant and highly finished technic was harmoniously combined with deep artistic power of expression. Furthermore, the artist's wife, Madame R. Lhevinne, who also proved herself to be a proficient pianist of temperament and taste, accompanied her husband in the playing of the suite for two pianos by Arensky.

The individual execution, as well as the equally perfect rendering in unison of these compositions, won enthusiastic applause, in response to which the two artists gave an extra number.

Mr. Lhevinne contributed another gratuitous selection also at the end of the concert, after having displayed once more the whole of his masterly technic in the E flat major etude, and in the waltz in A flat major from "Le Bal," by Rubinstein, to the best advantage. The program was further embellished by selections from the works of Bach-Busoni, Gluck-Sgambati, Mozart and Chopin.—Deutscher Reichsanzeiger, Berlin, March 28, 1911.

Josef Lhevinne gave this third piano concert yesterday evening in the Blüthner Saal. Among his performances were compositions by



CARL FLESCH.

probably seldom been heard in the old hall of the Singakademie.—Germania, Berlin, February 15, 1911.

In the Singakademie on Friday evening Carl Flesch again gave proof of his great violinistic art. He played a Bach suite for violin alone, and by the breadth and seriousness of his conception and his unqualified mastery of all the technical side of his art, he drew forth a mighty storm of applause. That the passionate admiration of his hearers also remained loyal to the great artist when he played the Brahms D major and the Mozart A major concertos with the Philharmonic Orchestra goes without saying.—Der Reichsanzeiger, Berlin, February 14, 1911.

Florence Mulford's New Studio.

Florence Mulford has moved into her new house at 1104 Broad street, Newark, N. J. Her new studio, which will occupy most of the first floor, is to be decorated in Louis Quinze style. Madame Mulford's pupils will appreciate the advantages of taking lessons in this studio, not only because of its convenience, but even more because of its size and excellent acoustics.

Musician (after much pressing)—Well, all right, since you insist. What shall I play?

Host—Anything you like. It's only to annoy our neighbors.—London Opinion.

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LUDWIG HESS' FIRST AMERICAN TOUR.

The American concert tour of the celebrated Ludwig Hess, one of the most prominent and successful lieder and oratorio singers of Germany, promises to be one of the most interesting features of next season. Hess is to be under the exclusive management of M. H. Hanson, and his first appearance will be at the Milwaukee Festival in



LATEST PHOTOGRAPH OF LUDWIG HESS.

June. It is probable that the artist will remain in this country during the summer, as he is booked for a tour of

the Pacific Coast early in the autumn, while other important engagements for summer festivals are pending.

Ludwig Hess is booked to take part in the great Franz Liszt centenary, which is to be held at Heidelberg during the latter part of October, and in which an immense orchestra, under Richard Strauss and other famous conductors, also a large choir, and other celebrated soloists, including Busoni, will assist. Hess will be obliged to cancel this important engagement because of his American bookings.

TONKUNSTLER SOCIETY MUSICALE.

The Tonkünstler Society, in Assembly Hall, 109 East Twenty-second street, New York, on Tuesday evening, April 18, gave the following interesting program:

Sonata for piano and violin (op. 84, F sharp minor).....Reger
Mrs. August Roebbelen (piano), Herman Martonne (violin).
Songs for soprano—
Zueignung (H. von Gilm), op. 10, No. 1.....Strauss
Freundliche Vision, op. 48, No. 1.....Strauss
Flüder, op. 21, No. 5.....Rachmaninoff
Pleure mon âme, op. 11, No. 4.....Stojowski
Parle, de grâce, from op. 33.....Stojowski
Invocation, from op. 33.....Stojowski
Adele Krueger.

Accompanied by Mrs. Roebbelen and Mr. Stojowski.
Ciaccona from fourth sonata.....Bach
Alois Trnka.
Sonata for piano and violoncello (op. 18, A major).....Stojowski
The Composer (piano), Vladimir Dubinsky (cello).

The musicales of this society are distinctive in that they are invariably characterized by a program of merit and individuality. On this occasion the merit was pronounced and the individuality striking. Those who enjoy tonal labyrinths probably found much pleasure in the Reger sonata. It received a splendid rendition and the final fugue was grandiloquent.

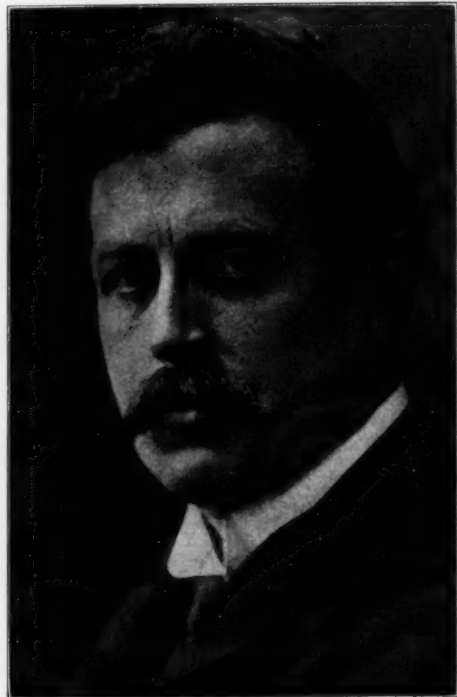
Adele Krueger's contributions were more than well received. She delivered "Zueignung" with a big tone and employed the sostenuto with fine effect. The exquisite "Freundliche Vision" was charmingly interpreted, as was the delicate "Flüder." The three Stojowski songs ushered the audience into a totally different sphere, of which both the singer and composer-pianist took every advantage. These songs are examples of a splendid art and the elo-

quent "Invocation" deserved the encore it received. Alois Trnka gave an excellent and scholarly performance of the familiar "Ciaccona" and disclosed his musicianship though laboring under a disadvantage caused by the falling of his G string during the performance.

Sigismund Stojowski is now recognized as one of the foremost of modern composers in America. Recently New Yorkers have heard a sonata for violin and piano and a piano concerto. The sonata which was played at this time further testified to the gifts of this composer as a musician who has something to say and knows how to say it. The work was beautifully rendered, the interpreters winning a splendid demonstration. The hall was completely filled, many prominent musicians being present.

Arthur van Eweyk's Tour.

Arthur van Eweyk, the celebrated baritone who resides in Berlin, will open his American tour, which is to be



ARTHUR VAN EWEYK.

under the management of J. Godfrey Turner, in November. He will be in this country the entire season. The following press notice is from the Sentinel, of Milwaukee, van Eweyk's native town, after his recital there last October:

With an evening of German song, Arthur Van Eweyk, the celebrated Milwaukee baritone, who has spent the greater part of his time abroad for the last several years, opened the musical season most happily at the Pabst Theater Thursday night. An appreciative audience, composed almost entirely of music loving German-Americans, found rare pleasure in the genuine treat provided by Mr. Van Eweyk's singing and by the finished work of J. Erich Schmael at the piano.

The artistic success of the recital was the result of a combination as happy as it is unusual—excellent judgment in the selection and arrangement of the program and a finished, spirited, sympathetic interpretation of the widely contrasting songs. The program was arranged in four groups, the first being devoted to two songs by Schubert and three by Schumann and the second to two by Mendelssohn and three by Beethoven. The third group brought a distinctive pleasure, each one of the five songs being by Hugo Kaun,

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while the fourth and most strikingly dramatic group contained five songs by Loewe.

The rare taste shown in the selection of the various songs not only gave a program rich in musical contrasts, but it also afforded admirable opportunity for the effective if unassuming display of a voice of exceptional range, sweetness and power and of those qualities which make Mr. Van Eweyk's singing such an exceptional and unalloyed delight. The lyric quality, unusual in a voice of such depth and richness, and the exquisite delicacy of vocal touch made a joy of such songs as the gay "Der Musensohn," "Frühlingslied" and "Süsse Rast," while there was inspiration and dramatic fire as well as melodious power in the rendition of Beethoven's "Die Ehre Gottes," and the spirited descriptive songs of the last group.

The tenderness of Loewe's "Süsses Begräbnis," the note of tragic yearning in Schubert's "Der Wanderer," the buoyant freedom and heroic dash of other numbers and the humor of "Der Kuss" were all conveyed most tellingly by the flexible, expressive voice, the manner in which the spirit of each song was caught and the ease and brilliancy with which it was conveyed revealing an interpretative gift of high order as well as a magnificent voice, true, cultured, sympathetic, and under the most absolute control. Perfection in enunciation is by no means the least of the delights in Mr. Van Eweyk's singing.

In response to insistent demands he repeated several of the songs on the program in addition to two encore numbers.—Milwaukee Sentinel, October 14, 1910.

MUSIC IN SALT LAKE.

SALT LAKE CITY, Utah, April 13, 1911.

Alexander Heinemann, the eminent German lieder singer, appeared in recital in the Tabernacle, on April 6, with the Salt Lake Symphony Orchestra, assisted by the Tabernacle choir and Orpheus Club. Mr. Heinemann gave a second recital in the Congregational Church last evening, repeating some of the numbers given at the Tabernacle concert, in addition to prologue "Pagliacci," and "Slumber Song," by Elsenheimer.

The beautiful new three manual pipe organ in the First Presbyterian Church, just installed, was opened Monday evening last by Clarence Eddy, the noted organist, assisted by the church quartet and George E. Skelton, violinist. The beautiful church auditorium was filled with music lovers. It was a most delightful evening's entertainment. Mr. Eddy easily upheld his reputation as a great organ virtuoso and the local singers and violinists never before did better work.

The plans for the coming May Festival are progressing satisfactorily, when the Russian Symphony Orchestra, of New York City, under Modest Altschuler, conductor, and a quartet including Nina Dimitrieff, soprano, and Frank Ormsby, tenor, will appear in the Tabernacle with three performances, under the management of Fred C. Graham, beginning on the night of Monday, May 22. This will be the fourth annual event of the Festival Association, the first one being held during the month of April, 1907, when the Chicago Symphony Orchestra, with Alexander von Fielitz, appeared. No festival was held during 1910 on account of lack of financial backing, but the outlook for the coming event has already surpassed the expectations of the management. The subscription list for season tickets has reached a large figure, and the festival manager's office is besieged with inquiries regarding the event.

The Norwegian Male Chorus, under the direction of Prof. Anton Pedersen, gave a recital in the Fourteenth Ward Assembly Hall, on April 7. FRED C. GRAHAM.

The Music School Settlement.

Do the music loving people of New York know that they have at 51-55 East Third street a music school settlement, built, equipped and supported by voluntary subscriptions, that is demonstrating daily how eagerly a musical education is desired and how intelligently it is appreciated by wage earners and their children?

That the value of its special work is widely recognized by social workers is proved by the fact that during the past year, schools, modeled on the lines of the New York School, have been established in Brooklyn, Philadelphia, Boston, Providence, Pittsfield, Albany, Rochester, Cleveland, Chicago, St. Paul and San Francisco. Children who are accepted as pupils of the Music School all attend public schools, and are only encouraged to become professional musicians when they are exceptionally talented. The fee for individual half hour lessons is twenty-five cents. Harmony, sight singing, sight reading, ensemble, lectures and orchestra training are free, and obligatory for pupils of the graduate departments. One-third of the seventy-five teachers at present teaching in the school have received their training under its direction.

Number of lessons given annually.....	30,000
Total enrollment, January 1, 1911.....	780
Scholarship pupils.....	40
Members of senior orchestra.....	60
Members of junior orchestra.....	71
Members of elementary orchestra.....	21
Recitals at the school during year.....	45
Attendance at recitals during year.....	10,000
Tickets distributed to recitals and concerts.....	3,075
Engagements of trios and quartets, money received going directly to performers.....	117
Number of social clubs meeting at the school.....	20
Number of social entertainments during year.....	17
Summer attendance at the playground.....	8,071
Children sent into the country for two weeks each.....	233
Children sent for day's outing.....	216

There is a large circulating library of books and music.

WESTERN OHIO MUSIC FESTIVAL.

Elaborate plans have been made for the Western Ohio Music Festival, which will be held at Piqua, Ohio, May 16, 17 and 18. The concerts are to be given in the Tabernacle.

The artists engaged are headed by Bernice de Pasquali, prima donna soprano of the Metropolitan Opera Company; Madame Rothwell-Wolfe, dramatic soprano; Louise Barnolt, contralto of the Montreal Opera Company, and the others include Irene Armstrong, soprano; George Harris, Jr., tenor; Wilnot Goodwin, baritone; Emil Sturmer, violinist; Rosario Bourdon, cellist; Kajetan Attl, harpist, and Adolphe Borchard, the noted French pianist. H. W. B. Barnes, the musical director of the Western Ohio Music Festival, was formerly musical director of the Atlanta, Ga., Music Festival Association. The music festival in Piqua is given under the auspices of the Western Ohio Music Festival Association.

Mr. Barnes must receive credit for his zeal and ability. He and the board of directors have worked hard and their efforts will result in providing a feast of music which Western Ohio will long remember. The board of directors of the Western Ohio Music Festival Association are W. K. Boal, John H. Young, Dr. John Montgomery, Stanhope Boal, L. M. Flesch, Wilson W. Wood, the Third; A. Acton Hall, J. B. Wilkinson, John P. Spiker, Harry Clark, J. L. Boyer, Professor G. C. Detrich, Mayor C. W. Kiser, M. C. Speidel, W. P. Walker, Henry Kampf, Lester R. Spencer, Dr. W. J. Prince, Frank P. Irvin, Dr. J. E. Morray, Henry M. Allen, Thomas B. Kyle, Judge Hugh Mathers, and R. V. Jones. James R. Bennett, of the Apollo Club, is the acting president of the Western Ohio Music Association. The executive board consists of A. L. Thoma, chairman; W. S. Ramsey, vice-chairman; W. E. Simpkinson, chairman of the publicity committee; Ray Caldwell, secretary, and Leo Thoma, Dr. R. L. Kunkle, Clinton Campbell, Arnot Boyer, C. E. Lynch, R. L. Barney, Harvey Simms, Louis Wessel and Charles Pepper, the last named being the treasurer.

The officers of the Ladies' Chorus are Stella A. Boal, president; Mrs. J. H. Young, vice-president; Miriam Todd, secretary; Mrs. E. H. Allen, treasurer; Mary Hughes, librarian; Elizabeth Boyer, assistant librarian. Stella A. Boal and Kate Y. Leonard are the accompanists. The executive committee of the Ladies' Chorus includes Mrs. John W. Morris, chairman; Jessie Sniff, Marie Thoma, Bell Royer, and the officers of the club.

The opening concert Tuesday evening, May 16, will be given by the St. Paul Symphony Orchestra, under the direction of Walter Henry Rothwell, the conductor; Louise Barnolt, contralto; Irene Armstrong, soprano; George Harris, tenor, and Wilnot Goodwin, baritone. The music for this night will consist of Beethoven's "Creation Hymn," a festival "Te Deum" by Mr. Barnes, "March of the Goths" by Kreigeskoten, and a new composition by Louis Victor Saar, not yet announced. The Apollo Club and Ladies' Chorus make up the choral forces under Mr. Barnes' leadership.

The second night of the festival, Wednesday, May 17, will be devoted to Wagnerian numbers. The choruses will sing "Hail Bright Abode" and "The Pilgrims' Chorus" from "Tannhäuser." Madame Rothwell-Wolfe will sing "Dich Theure Halle" from "Tannhäuser," "Elsa's Dream" from "Lohengrin," and "Senta's Ballad" from "The Flying Dutchman," with the ladies' chorus giving "The Spinning Song" from the same opera. Mr. Harris will sing "The Prize Song" from "Die Meistersinger," and the orchestral excerpts will be the overture to "Tannhäuser," the prelude to "Lohengrin" and the "Entrance of the Gods into Valhalla" from "Das Rheingold."

Thursday evening, May 18, is "star night." Madame de Pasquali will sing a number of coloratura arias which have helped to make her famous. Madame Rothwell-Wolfe will sing an aria from "Madama Butterfly" (Puccini), a role, by the way, she created in America in the English productions of the opera. Madame Barnolt is to sing the "Habanera" from "Carmen" (Bizet). Massenet's "Eve" for soli and chorus will be another feature of this concert, which is to close with the singing of the sextet from "Lucia" (Donizetti).

Fine programs will be given Wednesday and Thursday afternoons, when Mr. Borchard is to appear as the star performer. Emil Sturmer is to be the other soloist of the afternoon concerts. Among the works announced by the orchestra for the matinees are Dvorák's symphony "From the New World" and Tchaikowsky's fourth symphony.

The Western Ohio Festival Association has issued a handsome prospectus with cuts of the artists. Madame de Pasquali is represented in several of her operatic characters, as Norina in "Don Pasquale" (Donizetti), as Nedda in "Pagliacci" (Leoncavallo), as Susanna in "The Marriage of Figaro" (Mozart), as Violetta in "La Traviata" (Verdi), and as the Lady Henriette in "Martha." Madame Rothwell-Wolfe is pictured as the dainty Japanese bride in "Madama Butterfly," and Madame Barnolt as Amneris in "Aida."

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Conservatory Operatic Performance.

At New York Turn Hall, on Thursday, April 20, pupils of the American Conservatory of Music of the City of New York, Emil Reyl, director, engaged in a concert and operatic performance, presenting the following program:

Flower Fairies.....	Fearis
Petit Galop.....	Holst
Jessie and Carl Du Bosch.	
L'Arabesque.....	Burgmüller
Innocence.....	Burgmüller
Cymbals and Castanets.....	Schmoll
Lucy Reyl.	
Album Leaf (Für Elise).....	Beethoven
Rebecca Kamalky.	
Ballade.....	Burgmüller
To the Waltz.....	Bohm
George Reyl.	
Cavalleria Rusticana.....	Mascagni
Santuzza.....	Dora Fleck
Turiddu.....	John Schenk
Alfio.....	Walter Klauke
Lola.....	Teresa Tschanett
Lucia.....	Mary M. Strack
La Norma, fantasia brillante.....	Leybach
Anna Belanca.	
It Is Enough, from Elijah.....	Mendelssohn
Charles J. Smith.	
Moegst du, mein Kind, from The Flying Dutchman.....	Wagner
Frank Kuczinski.	
Spinning Song.....	Litoff
Fantaisie Impromptu.....	Chopin
Ernest Muratori.	
Martha (Second Act).....	Flotow
Lady Harriet Durham.....	Marg. Wildmann
Nancy.....	Teresa Gschwind
Lionel.....	John Schenk
Plunkett.....	Walter Klauke

The work of the pupils was meritorious and showed the results of thorough preparation. Scenery and costumes were adequate and appropriate, and the acting and singing were deserving of commendation. There was a large audience present, which bestowed appreciative applause upon the talented and earnest young folk.

Borchard Plays in Bridgeport.

BRIDGEPORT, Conn., April 20, 1911.

The last recital of the Wednesday Afternoon Musical Club took place on April 19 in the First Congregational Church. Adolphe Borchard, the young French pianist, was the artist and he met with a most enthusiastic reception at the hands of the six hundred ladies present. Mr. Borchard was heard at his best in the C major sonata of Mozart, which is too seldom heard on the modern concert program. It was played with a delicacy of touch and simplicity altogether delightful. His own unpublished arrangement of the Schubert-Liszt "Soirees de Vienne," appeals more to the technical than the emotional side of the pianist, but his Chopin group received an interesting but decidedly individual reading. His program follows:

Prelude, choral and fugue.....	César Frank
Rhapsodie, G minor.....	Brahms
Romance.....	Schumann
Two Songs Without Words.....	Mendelssohn
Soirees de Vienne, No. 6.....	Schubert-Liszt
Sonata, C major.....	Mozart
Polonaise, A flat.....	Chopin
Nocturne, C minor.....	Chopin
Valse, C sharp minor.....	Chopin
Ballade, A flat.....	Chopin
Jardins sous la Pluie.....	Debussy
Seguedilla.....	Albeniz
Polonaise, E major.....	Liszt

LILLA ORMOND AT THE WHITE HOUSE.

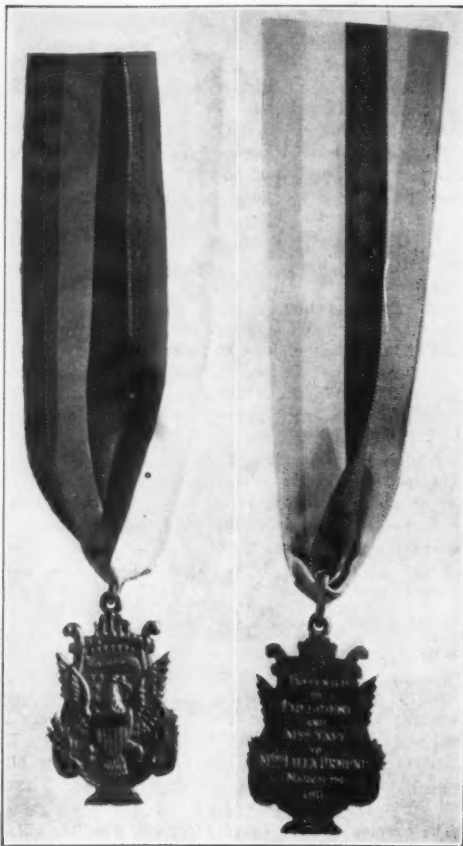
A room flooded with sunshine, air rich with the exquisite odor of masses of red roses, the young artist herself a radiant vision of youthful loveliness and the picture of Lilla Ormond, the splendidly successful mezzo soprano who created such a wonderful reputation in such an incredibly short space of time, was complete.

The visit of the interviewer had as its primary purpose a view of the medal given Miss Ormond on her recent appearance at the White House, on March 24, when President and Mrs. Taft were so thoroughly charmed by the singer's art that this was presented to her as a priceless souvenir of the occasion. When the distinctive gift had been sufficiently admired the talk drifted to other matters and the recent interview in the Boston Globe in which the singer had expressed herself fully and frankly on life, art, the problems confronting American students abroad, and kindred subjects, was lightly touched on. It did not therefore need the table heaped with books, books, too, which looked as though they had not lain there in vain to convince an observer that the deep mental grasp and exquisite style evidenced in Miss Ormond's art came as much through real knowledge and deep reflection as it did through the instinctive God given grace and musical heritage with which she is so beautifully endowed.

In relating her immediate plans Miss Ormond spoke with joyful eagerness of the projected visit to her home in Boston, where she hoped to remain until sailing on May 4. Just prior to leaving New York, though, she filled several important dates, among which was a song recital, given on April 3, at the annual reception of the Musical Club of Plainfield, N. J., the musical tea given at the Plaza in aid of a worthy cause April 13, in which several prominent artists also assisted, while the Grand Opera afternoon to be given at the Waldorf-Astoria, May 2, will elicit Miss Ormond's services among others, and thus close her American concert activities for this season.

With her arrival in London, where she has taken a beautiful apartment for the coronation festivities, all begins anew, since Miss Ormond is scheduled for two recitals in Bechstein Hall, on May 23 and 30, in addition to later appearances in Paris and on the continent in both private and public recitals. Always alert for novel material for programs, necessitated by this almost incessant singing, Miss Ormond is favored among composers of the highest rank who gladly write and dedicate compositions to her. Among those she has recently received are an Irish ballad by George W. Chadwick for contralto soloist and orchestra, still in manuscript, which Miss Ormond anticipates using at a number of the orchestral engagements Manager R. E. Johnston already has booked for her next season—a

season of activity that will take the gifted singer from coast to coast, and keep her busily engaged during the entire winter and until far into the spring. Miss Ormond's career



Obverse. Reverse.
MEDAL PRESENTED BY PRESIDENT AND MRS. TAFT TO LILLA ORMOND.

thus far has been as brilliant and unusual as her gifts and personality, both of which epitomize all the joy of expression, life and living so exotically and vividly realized in the young artist's work.

included Parker's "The Lord Is My Light," Grieg's "Land Sighting," and the finale of the first act of "Lohengrin."

At last it has been decided to give a May Festival of Music, beginning May 9. It will take place in the Auditorium Theater, under the management of L. E. Behymer, and the event will surely be a credit to the musical interests of Los Angeles. The first part is to be devoted to oratorios under the direction of Joseph Dupuy. The second and third parts comprise orchestra and ensemble works under the direction of Harley Hamilton.

Anthony Carlson, basso, at the head of the Von Stein Academy vocal department, announces a very interesting program of German lieder. The success of his first ap-

pearance is the best assurance of a renewed brilliant issue. He will be assisted at the piano by Mr. Von Stein, president of the popular academy.

Pupils of the Logan Academy recently gave their semi-monthly recital. A miscellaneous program was presented, including orchestral numbers. Miss Eva Noble, a gifted violin student, was awarded a diamond medal for her remarkable and rapid progress.

A splendid concert took place this week at the Gamut Club. The Brahms Quintet Club, Katherine Fiske, Lilly Dorn and Gertrude Ross took part in the program. Baron Hermann von Hase, of the Leipzig publishing house, Breitkopf & Härtel, was conspicuous among many invited guests.

Estelle Neuhaus, a new comer, gave a piano recital, making a deep impression. The program included the Beethoven sonata, op. 57, the D flat nocturne, a czardas, and the "Rigoletto" fantasia by Liszt. The young lady is a decided acquisition to the Los Angeles musical community.

An operatic combination with L. E. Behymer and Ferris Hartman as impresarios will give a season of popular grand operas in the near future. Vicarino, soprano leggero; Sacchetti, tenor, and Alberti, baritone, have already been engaged. Other good singers will be added and everything points to a most successful season.

The closing concert for the season of the Los Angeles Symphony Orchestra was a great success. An extremely interesting Wagner program was indeed superbly rendered, bringing into evidence the capability of all the members of the orchestra, the power of the conductor as well as the good taste of the distinguished listeners.

R. LUCCHESI.

BUFFALO MUSICAL NEWS

BUFFALO, N. Y., April 19, 1911.

The joint song recital given by David Bispham and Bessie Abbot on Easter Sunday evening was a most enjoyable affair. Mr. Bispham gave delightful talks upon the songs which he interpreted. Among his encores were "Hark, Hark the Lark" and "Danny Deever," the last by request. His splendid portrayal of "The Raven" and "King Robert of Sicily" is too well known to require further comment.

Shea's Theater has been completely sold out for the Mary Garden concert of April 24. Arthur Tibaldi, violinist, will be an assisting soloist.

A gratifying demonstration of the progress made by the Buffalo Orpheus, under the direction of Julius Lange, was afforded by the concert given Monday evening, April 17, in Convention Hall. The program was sung with splendid intonation and verve, the dynamic contrasts being most satisfying. Dr. Herbst accompanied the choruses and Professor Lange, the soloists. Mr. Lange's beautiful song, and his arrangement for chorus, piano and orchestra marked the gifted composer. The romance "The Evening Star," from "Tannhäuser," was also another striking feature of Mr. Lange's skill at adaptation. This was so finely sung that it had to be repeated, also the old Dutch song, "Wiegenlied," by Juengst. "Ave Verum" (Mozart), sung in Latin, was very effective. The orchestral selections were well played and had to be repeated. One thing is very evident, and that is the continual advancement made by the

LOS ANGELES MUSICAL NEWS.

LOS ANGELES, Cal., April 10, 1911.

Mischa Elman was the last of the great artists to appear this season under the management of L. E. Behymer, whose valuable services in promoting high class music here are indeed worthy of the warmest admiration and gratitude. Of course Mischa Elman's virtuosity will remain in the memory of the Los Angeles public as an everlasting and precious example of all that is lofty in the realm of art.

Eugene E. Davis has organized a new chorus of about one hundred and fifty voices. The initial concert was given with great eclat. Mary LeGrand, soprano, and George P. Walcker, bass, assisted as soloists. The choral numbers

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October, November, December, 1911

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Orpheum. More attention is paid to pianissimo and the results are beautiful. The complete program follows:

Paradox, male chorus and piano.....	F. Schubert
(Orchestra accompaniment composed by Julius Lange.)	
Soprano solo, Aria from Samson and Dalila.....	C. Saint-Saens
Male chorus with string orchestra—	
Ave Verum.....	W. A. Mozart
Waldesweide.....	V. Keldorfer
For string orchestra—	
Patrouille Enfantine.....	E. Gillet
Piece Romantique.....	C. Chaminade
(For string orchestra arranged by Julius Lange.)	
La Toupie, The Spinning Top.....	E. Gillet
For male chorus, capella—	
Cradle Song, low German.....	Arr. by Hugo Jungt
Hell im Fenster Scheint die Sonne (Brightly in My Window Shined).....	Ed. Kremser
Nachtgruss (Greeting at Night).....	C. Attenehofer
Remembrance, solo with orchestra.....	J. Lange
Romance, Evening Star, from Tannhauser.....	Wagner
(For male chorus, string orchestra and harp or piano, arranged by Julius Lange.)	
Songs at the piano—	
Morning Hymn.....	G. Henschel
In the Boat.....	E. Grieg
Expectancy.....	La Forge
Springtime.....	E. Hildach
Pictures from the Hungarian Steppe, popular Hungarian airs arranged for male chorus and piano by.....	Hugo Jungt
(Arranged for male chorus, string orchestra, solo and piano by Julius Lange.)	

The Sängerbund will give a concert April 24 in Convention Hall. Rebecca Cutler Howe will be the soloist.

At the National Federation of Music Clubs convention at Philadelphia, Margaret Reid, of the Fredonia Music Club, made a fine impression, greatly pleasing Philadelphians with her work as a young and gifted pianist. Miss Reid is a pupil of the instructor of the piano department of the Fredonia Normal School, Jessie Hillman.

The local press says: "Miss Reid played her difficult selections with accuracy and spirit," an opinion endorsed by the leading musicians present.

If "practice makes perfect" the Philharmonic Chorus is likely to cover itself with glory, judging by the large attendance at the bi-weekly rehearsals and the enthusiasm felt by all who are taking part in the annual May festival. As no solos had been assigned Janet Spencer, except such as occur in "The Erl King's Daughter," arrangements have been made for Miss Spencer to sing some of Elgar's "Sea Songs," to the accompaniment of the Theodore Thomas Orchestra conducted by Frederick Stock. The Philharmonic Chorus is working hard to secure hundreds of subscriptions so as to fill Convention Hall with season ticket holders. Five dollars for three tickets is a very low figure for a three days' festival, with the privilege of hearing such artists as Schumann-Heink, Berenice de Pasquali, Janet Spencer, Reid Miller and Clarence Whitehill.

VIRGINIA KEENE.

HAARLEM PHILHARMONIC MUSICAL.

Rain, the glorious rain of this season of the year does more than water the earth that yields flowers, grass and fruit and much else that mortal man craves to satisfy appetite and taste. When it rains, the headgear of the ladies is bound to be less elaborate. All of this is just a little prelude to the closing musicale of the Haarlem Philharmonic Society, which was given at the Astor Gallery of the Waldorf-Astoria Hotel on Thursday morning of last week. It was a very stormy morning and so the majority of members and guests who attended the musicale wore simple hats. This enabled everybody to see and thus better enjoy the charming program of the morning. At the previous musicales of this excellent society, it was impossible to see anything but the feathers on the hat of the singer and sometimes the hats of the audience obscured even that much. But last Thursday everybody could see as well as hear, and great was the joy of it.

The artists of the morning were Elena Kirmes, soprano (of La Scala, Milan); John Barnes Wells, tenor, of New York; Leo Schulz, cellist, and Harriet Ware, the composer-pianist.

The triumph of the morning was made by Miss Ware and Mr. Wells, who sang seven of Miss Ware's wonderful songs. Miss Kirmes sang three of the Ware songs, in addition to an aria from "Madame Butterfly" (Puccini). Mr. Schulz opened the program, playing two movements of the Saint-Saens concerto for cello, and later the artist played the E flat nocturne of Chopin, the familiar serenade by Haydn and Popper's "Dance of the Elves." As an encore he added "The Swan," by Saint-Saens. Mr. Schulz played with his usual finish and style.

Before singing the Ware songs, Mr. Wells sang three lieder by Dvorak, "Wird doch die Liebe," "Rings ist der Wald" and "Darf des Salken Schwingen." The voice of this young singer is one of rare beauty and its range is quite extraordinary. Such a voice must enable the artist to give every shade of meaning to the music, and Mr. Wells did not fail to do this. He is above all else an artist of fine intelligence. The Dvorak songs were well received, but a greater reception was given the singer after he sang the songs of Harriet Ware, with the composer at the piano sharing in his triumphs. The first group of Ware songs included "Wind and Lyre" (poem by Edwin Markham), "Marguerite" (words by Carter S. Cole), and the romanza from Miss Ware's cantata, "Sir Oluf" (text by Cecil Fanning). For his second group of Ware songs, Mr. Wells sang four songs, "To Lucasta" (text by Richard Lovelace), the "Poet Song" (text by Montrose Moses), "Joy of the Morning" (text by Edwin Markham), and "Mammy's Song" (text by Laura Spencer Porter). The last of these songs, a setting to negro dialect, is one of the best in this class which Miss Ware has composed. Like nearly everything she has written, one gets instantly the atmosphere of the words. Mr. Wells enunciated the texts of these songs in a manner that made every one feel grateful to him. If all singers had such enunciation there would be no need to distribute books of the words at song recitals.

Miss Kirmes has a brilliant voice. She sang in the last half of the program three of Miss Ware's songs, "Hindu Slumber Song," "The Call of Raddha" (poems by Sarojini Naidu), and "Love's Vigil" (poem by Edwin Markham). If Harriet Ware had written only "The Boat Song" and the "Hindu Slumber Song," she would have immortalized herself. Like Mrs. Beach, of Boston, Harriet Ware is in a class of composers where differentiations of sex need no longer be made. They are composers who may safely be judged with their male peers.

The reception committee of the morning were Mesdames Francis, W. Ford, W. Rensselaer Lloyd, Adelbert S. Nichols, George Taylor, Judson Grenoud Wells, David J. Blauvelt, William B. Conklin, Frederick A. Duneka, Robert MacLennan Lowitz, James Cowden Meyers, Jacob Eugene McMichael, Forrest H. Parker, E. Benjamin Ramsdell, John Boulton Simpson, Charles Henry Tucker, Alida May Purdy and Anna Smith.

The ushers were Elizabeth Braxmar, Eloise Simons, Mrs. Harold Stanley Ford and Mrs. W. Chester Mead.

The officers of the society are: Mrs. Frank Littlefield, president; Mrs. Thomas Jacka, first vice-president; Mrs. George W. Best, second vice-president; Mrs. Hamilton Higgins, treasurer; Mrs. Maurice Evans Burnton, recording secretary, and Mrs. Julian Nunes Henriques, corresponding secretary.

Arthur Woodruff a Busy Conductor.

As an inkling of Arthur Woodruff's activities as conductor, in addition to his work as vocal teacher, the following choral dates, coming one after another at the fag end of the season, prove conclusively his ample qualifications for the number of positions he now holds. Beginning with a concert given by the male chorus of the Hope Lodge Glee Club, of East Orange, N. J., on April 18, a concert by the male chorus of the University Glee Club, of New York, followed on April 20, the Woman's Choral Society, of Jersey City, April 21, and the Lyric Club, of Newark, April 26, while during the immediate future come the concerts of the Orange Musical Art Society, April 28, Summit, N. J., Choral Society, May 2, and the Englewood, N. J., Musical Art, May 5.

Hutcheson This Season and Next Season.

Ernest Hutcheson, pianist, is just ending one of the most successful seasons in his career. He has been heard in concert and recital this season, and will make another tour next season. A number of important orchestra engagements already have been booked, while recital appearances are scheduled for Boston, New York and Chicago, in addition to various smaller cities. During the past season Mr. Hutcheson has appeared as soloist with the Philharmonic Society of New York under Gustav Mahler, with the Boston Symphony Orchestra, the New York Symphony Orchestra, the Philadelphia Orchestra and the Theodore Thomas Orchestra, of Chicago. The critics unanimously commended Mr. Hutcheson's performances.

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December, 1911, to May, 1912



LEIPSIK, April 6, 1911.

The three act operetta, "Meine Tante, Deine Tante," by Amelie Nikisch, the text by Mrs. Nikisch and Ilso Friedländer, both of Leipzig, was given very first performance at the Residenz Theater, Dresden, April 1. Mrs. Nikisch knows every branch of stage technic and her friend, Miss Friedländer, has contributed some remarkably bright playing material to the book. Furthermore, the music is carefully composed in every number and in wholesome operetta spirit. The work was naturally accorded a most cheerful and hearty reception. The Residenz Theater is especially fortunate in the possession of four young women singers who did much toward achieving immediate success for the new operetta. These were Fräuleins Brill, Grabitz, Menzel and Kattaro. The quartet of male principals included Sukfüll, Friese, Betz and Hellwig. The work was conducted by Herr Korolanyi. The story of the operetta is one following an idea in Zschoke's "Rosmarin." Countess von Schroffenberg of Schroffenhausen has three marriageable nieces, Suse, Liesbeth and Josephine. At the harvest festival, with which scene the operetta begins, Suse takes too much wine and during her intoxication she becomes engaged to a young man whose name she neglects to learn. The oversight causes great inconvenience, for when the Countess calls upon the young man to make himself known, the guilty man's nerve fails him, though a number of others step forward simultaneously on false claim. The incident promises badly for the fiancé if he is found, for the Countess will compel him to marry and without giving the niece her dower. Then Josephine and Liesbeth take matters in hand and at the close they all have husbands, and all is well. Incidents of the first act are finely constructed choruses and a very delightful children's ballet at the harvest festival. A country band adds character to the scene, and the finale to this act is splendidly built up. So are there especially interesting ensembles in each of the other acts, considered both musically and in their stage quality. Everything shows this playing quality, which is impossible for any author who does not know the stage in all its practical aspects. The interest of the public is obtained with the first curtain rise, and the attention does not flag at any time. At the first rendition the third act seemed slightly slower in action than the first two, but that was partly because the male impersonators had not yet learned their parts and occasionally went over to improvised dialogue. In general the story had many minor items to unravel, yet these were usually so clearly written as to be easily followed by the public. The music of the operetta, considered as a whole, is especially noteworthy in the seeming individuality maintained by frequent and prompt change of mood and rhythm, as, for instance, the children's ballet contains both a waltz and polka following quickly and smoothly upon each other. These changes are noticeable in every act and they contribute much toward a light running, light hearted score. There were many numbers encored and otherwise vigorously applauded, and at the close of the second and third acts Mrs. Nikisch, Miss Friedländer, the singing principals, the conductor and regisseur, Witt, were called repeatedly to the curtain. Leipzig and Dresden newspapers gave especial attention to the première and wrote in terms of great favor, as indeed there was nothing else to do in view of so legitimate success of a really live composition. All other newspapers of Germany followed with brief or extended mention. The operetta was set for five evenings of the first nine days from Saturday to the second Sunday.

Myrtle Elvyn has had the honor of giving one of the most enjoyable and most popular recitals of the year. Though she was well known among local piano manufacturers, she had never before played for the Leipzig public. From the Schumann symphonic études, with which she began, to the Schulz-Evler-Godowsky-Strauss "Blue Danube" arrangement, with which she concluded, she had the entire admiration of her audience. A distinguished local virtuoso remarked that nobody but a real pianist would set up so decidedly pianistic program as she did. And that was the true character of her recital—a series of

renditions by one who understood the right use of the instrument she employed. Besides the Schumann, there were delightful selections from Brahms, Chopin, MacDowell and Liszt, furthermore including her own variations on an original theme. These variations interested exceedingly. They never got very far away from the style of Schumann, but they were closely and solidly written in full pianistic manner and good musical quality, so that they commanded respect from all the critics who wrote of the concert. As to the critics in general, they were remarkably free from qualifying expressions of whatever sort. In view of this and the popular success which was indicated by most cordial applause throughout the recital and demand for numerous additional selections at the close, Miss Elvyn was able to depart from the old musical city with all her accustomed trophies of the hunt. There are none who say that she was not entitled to them.

The week's repertory of the Leipzig City Opera, from Sunday to Sunday, includes besides two evenings of drama, "Lohengrin," "Freischütz," "Königskinder," an evening of miscellaneous dances and ballets, a triple bill of Rousseau's "Dorfwahrsager," Korngold's "Schneemann" and "Pagliacci," and "Carmen." The city operetta ensemble at the old theater gives "Das Baby," "Graf Luxem-



LYSER'S SKETCH OF THE DEMON FIDDLER, PAGANINI.

bourg," "Die Schöne Rissette," and the very first performance of Stiegler's "Der flotte Bob." Besides special Wagnerian performances announced for April by the City Opera, there will be on May 7, 11 and 13 festival performances of "Der fliegende Holländer," "Marriage of Figaro" and "Tannhäuser," with conductors Pollak of Leipzig, Steinbach of Cologne, and Pfützer of Strassburg. The raised prices for the May performances range from twenty marks (\$4.80) to one mark (24 cents). The special April performances of Wagner will be at prices lower than the every day rates, which are from 12 cents to about \$1.50.

Fritz Kreisler's recital had the Handel D major sonata, Bach prelude and gavotte, a dozen compositions of his own arrangement, including two original, and the Paganini twenty-fourth caprice. The arrangements were those of a Gluck melody, Weber larghetto, Mozart rondo, Martini andantino, the extraordinary prelude and allegro by Pugnani, a Von Dittersdorf scherzo, Couperin chanson and pavane, Tartini-Corelli variations, and the old Viennese "Liebeslied" and "Liebesfreud." The Kreisler compositions were a "Tambourin Chinois" and caprice Viennoise. Kreisler's soft, warm-voiced Guarnerius violin never sounded more beautiful than on this occasion. With the physical element so favorable and Kreisler's pre-eminently musical nature so fully in evidence, there were tonal effects of ravishing beauty. What noble melody playing in the Gluck and Handel, and again in the artist's own Viennese caprice. Of the many fine things of the evening, none was more remarkable than the prelude and allegro by Pugnani. Here was an Italian contemporary of Haydn, composing in unusual stability of theme and structure, so that the composition is still a source of delight to ears accustomed to all the heavy writing of the moderns. The Mozart G major rondo is another piece composed out in great detail and supplied with two especially fine and tasteful cadenzas. Kreisler's "Tambourin Chinois" is a humorous character piece in really exotic invention. The Viennese caprice is in pure folk spirit but has the power to warm through high melodic vitality and melodic beauty in repeated passages of double stops. The entire dozen of the Kreisler compositions and arrangements of this program were published by Schott & Sons only last October, yet it is rumored that in the six months the total sales have already reached 70,000 copies.

The three evenings of piano and violin sonatas first announced by Leonid Kreutzer and Alexander Schumuller were interrupted by a strange accident to violinist Schumuller. A barber carelessly let a razor fall on the main middle knuckle of the artist's left hand. The resulting wound healed promptly and the two artists were within

one day of playing the second program as first announced. Schumuller was suddenly seized with great pain in the hand and the concert was postponed. As the cure then required some weeks more, the artists called their friend, the distinguished Leipzig cellist, Julius Klengel, to two programs of sonatas for cello and piano. Meantime, Schumuller is again able to play for a few minutes each day. Klengel and Kreutzer played the first of the changed programs on April 3, bringing the Brahms F major, op. 99, the new Max Reger A minor, op. 116, the Beethoven A major, op. 69. The second program, for April 7, brings the A major by Sigfried Karg-Elert, of Leipzig, the C sharp minor sonata-ballade by the highly gifted young Russian, Michail Gnessin, of Rostov-am-Don, and the Chopin G minor sonata, op. 65. The first cello program above was splendidly played by the two sterling artists. The new Reger sonata has an unusually strong scherzo, otherwise it represents Reger napping, and of about second class for him. There are good work and occasional agreeable passages, but in general the inspiration is at low pressure and sufficiently so to leave no doubt, even at one hearing. On the other hand, Reger's cello sonata in F major, op. 78, is one of his extremely valuable works—a really high power "Reger."

At a reception which Agnes Kanter gave for the American pianist Sadie Cohn, Miss Cohn played the Beethoven C minor variations, the Liszt eighth rhapsody and other selections. A number of distinguished local artists also played. Miss Cohn has spent some years in Vienna and is now beginning public work. She plays in great physical and mental vitality and she has acquired a smooth, agreeable technic. She needs now only better repose which frequent public playing may soon bring.

In St. Petersburg the orchestral concerts by Sheremeteff have brought works new to that city. There were the Reger "Nuns" and "Psalm 100," for chorus and orchestra, the Elgar oratorio of the "Apostles" and works by Schillings and Woyrsch. A Liszt program arranged by M. V. Janovo included seventeen songs, the concerto pathetic for two pianos, other pieces for piano solo, and the "Psalm 137" for vocal solo, female chorus, violin, harp and organ. The Petro Pavlovsk Amateurs Chorus, supported by the Sheremeteff orchestra under Arthur Wulfius, sang the Bach "St. Matthew" passion music in the Swedish church. At the thirtieth anniversary of the death of Moussorgsky, on March 29, a program of the composer's works, including some less known, as excerpts from his unfinished opera "Salambo," his C sharp minor scherzo and numerous songs. Celebrating the fortieth teaching anniversary of O. O. Palechak at the conservatory, the professor's opera class gave Rimsky-Korsakoff's "Czar's Bride." C. F. Baklanoff lectured on Anton Rubinstein and his influence on the musical culture of Russia. All of the above Russian notes are from the St. Petersburg "Ryetsch."

EUGENE E. SIMPSON.

Rubinstein Club, of Cleveland, Gives Concert.

The Rubinstein Club, of Cleveland, Ohio, closed its thirteenth season with a concert on the night of April 7 in the auditorium of Engineers' Hall in that city. Dalton-Baker, the English baritone, was the assisting solo artist. The club, under the direction of Charles G. Sommer, sang choruses by Chaminade, Hawley, Wilson G. Smith, Chadwick, Spross, Rogers, Julian Edwards and Brahms. The numbers especially delightful were Brahms' song "The Gypsies," arranged by Shelly, and Edwards' "I Think of Thee," "The Angelus," by Chaminade, and "If I But Knew," by Smith, were two more charming numbers. Mr. Dalton-Baker was in superb voice. He sang first, "Is Not His Word Like a Fire?" from "Elijah" (Mendelssohn), and later a group of songs, including "Come, Let's Be Merry" (old English), "The Vicar's Song," by Sullivan, and "King Charles," by Maud Valerie White. The concert closed with Stevenson's "Italian Serenade," with Mr. Dalton-Baker sustaining the incidental solo.

Lisle Colby Thomas Under Sawyer Management.

Lisle Colby Thomas (Mrs. Augustus Thomas), a mezzo-contralto, pupil of Mrs. Theodore Toedt, has entered the professional ranks. Mrs. Thomas will be under the management of Antonia Sawyer, of the Sawyer Musical Bureau in the Metropolitan Opera House building, New York. Recently Mrs. Thomas was heard at a musicale at the home of a socially prominent family in East Thirtieth street, near Fifth avenue. She has a beautiful voice, intelligence and her enunciation enhances the charm of her renditions. Formerly Mrs. Thomas sang in many private musicales, but now that she has become a figure in the concert field the general musical public will have the opportunity of hearing her.

But what difference between the spontaneous, overflowing melody of "Orfeo" and the uninspired, labored classicism of "Armide." No skill of craft can atone for lack of heartfelt inspiration where music is concerned.—New York World.

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A Schumann-Heink Night at the Rubinstein.

One of the most wonderful women in the world alternately moved and entranced an immense assemblage of music lovers and musicians in the large ball room of the Waldorf-Astoria hotel, on Tuesday night of last week. It was the closing concert of the Rubinstein Club for its twenty-fourth season, and the woman who held that great audience under a spell for two hours was Ernestine Schumann-Heink.

Personality is the greatest gift of the gods. Madame Schumann-Heink, universally famous as the "greatest living contralto," is equally great in her personality. As she stood before that crowded auditorium, in her gown of white, with splendid adornments on the corsage, she recalled a character in some painting. The noble pose, the strong head and features, the womanly smile and the gracious bearing, once more made an impression and then sensibilities were stirred when the beautiful, deep, soulful voice and the magnetism that radiated from that voice again uplifted all. The writer of this review has heard Madame Schumann-Heink more than fifty times in the past dozen years, but never did her voice seem richer and more sympathetic. To tell how she sang is merely to repeat what has been so frequently stated in THE MUSICAL COURIER. It should perhaps be announced that the art of this singer is today more eloquent, more rounded and finished than it was when that marvelous voice first created a sensation as Ortrud in the performance of "Lohengrin" at the Metropolitan Opera House; but why revert back to that? Madame Schumann-Heink has become a reigning favorite on the concert stage of this country; today her name is the magnet that draws only capacity houses, and what throngs turned out to hear her last Tuesday!

The boxes were filled before the concert began at 8.30 o'clock. Madame Nordica and a party of her friends, including Mr. and Mrs. Henry T. Finck, occupied the president's box. Madame de Pasquali, of the Metropolitan Opera Company, with her husband and friends, were entertained in one of the special auditorium boxes. Every seat was taken and at least one hundred persons stood up until the intermission, when desirable places were found for these patient ones.

The program for the night was appropriately opened with a spring song in waltz time, by Gaston Borch, with text by Samuel Richards Gaines. The song is entitled "Spring! Spring!" The club of women's voices under the direction of William R. Chapman sang with vim; perhaps there were times when the voices of the contraltos were rather heavy, but the soprano quality was lovely. After this number, Madame Schumann-Heink made her entree and she received a most demonstrative welcome, the club joining with the audience in a rousing ovation. The contralto sang the recitative and aria from Mozart's "Titus," in which a despairing soul is tortured by grief and penitence. The singer gave a consummate delivery of this difficult excerpt. The club followed with two pleasing songs by Alexander Matthews, "Indian Cradle Song" and "Persian Romance." There was a better blending of the tone quality in these than in the first song. For her second number Madame Schumann-Heink sang a group of German lieder in laudable style. "Liebestreu" by Brahms, "Wie Dazumal" by Prochazka, "Wiegenlied" by Hans Herrmann and "Befreit" by Richard Strauss. Could any one ask for greater contrast in styles than exists between the Mozart aria and the cradle song of Herrmann? Madame Schumann-Heink's renditions were wonderful, showing her mastery of every shade and idea.

The club next sang "Thy Song," by William R. Chapman, Caro Roma's setting for "Life Is but a Melancholy Flower," and Mr. Chapman's "Ave Maria," to close the first half of the program. Mesdames Fechheimer and Bridges, of the club, were heard in the incidental solos for soprano and contralto in the "Prayer to the Virgin." Mr. Chapman's songs were well received, and so was the Roma song, but the latter song hardly deserved this tribute. "Life Is but a Melancholy Flower" may not be great poetry, but its meaning was not reflected by the trivial music. Mr. Chapman, it should be said in justice to him, is not responsible for the musical taste of the Rubinstein Club patrons. Many of the associate members are subscribers to the opera and a few also to symphony concerts. Their membership in this club is social and so the very light and frothy selections sometimes on the programs are there because those who pay for the concerts desire to have such music.

The music after the intermission consisted of three numbers by the club and eight songs sung in English by Madame Schumann-Heink. The songs by the club were "In Dreams I've Heard the Seraphs Fair," by Fauré; "Summer Night," by Heinrich Hoffmann, and the beautiful "Spring" chorus from Saint-Saëns' "Samson and Delilah." The Fauré song and the one by Hoffmann were charming, and the club excelled itself in singing them.



MADAME SCHUMANN-HEINK.

Madame Schumann-Heink divided the eight English songs in two groups. First she gave "Light" by Marion Bauer, "The Cry of Rachel" by Salter, and "A Child's Prayer" by Harold. The last five consisted of songs which Madame Schumann-Heink has sung from the Atlantic to the Pacific—"The Rosary" by Ethelbert Nevin, "Oh, Let Night Speak of Me" by Chadwick, "The Danza" by Chadwick, "His Lullaby" by Carrie Jacobs Bond, and "Love in a Cottage" by Rudolf Ganz. The thrilling Salter song,

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the pathos of "His Lullaby," the ecstasy of the first Chadwick song and the fascinating rhythms of the second song by that composer, and the poetic charm in the Ganz song made the singer appear dearer and dearer to her hearers. Late as it was, she got another ovation and was recalled back to the stage several times.

Katharine Hoffmann played the piano accompaniments for Madame Schumann-Heink with fine expression and in evident sympathy with every mood of the singer. Bidkar Leete played the accompaniments for the club. In the rendition of Chapman's "Ave Maria," the organ was played by Louis Dressler. That number was sung by special request.

During the intermission, Mrs. Chapman, president of the club, received with Madame Nordica.

The annual election of officers will be held at the Waldorf-Astoria Thursday, April 27. The present officers are: President, Mrs. William Rogers Chapman, vice-presidents, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel Lane Gross; recording secretary, Mrs. Alexander H. Candish; corresponding secretary and treasurer, Mary Jordan Baker; directors, Mrs. John Hudson Storer, Helen Barrett, Mrs. Charles F. Terhune, Mrs. George Walter Newton and Mrs. W. H. H. Amerman.

MUSICAL MUNICH.

MUNICH, April 6, 1911.

Ossip Gabrilowitsch appeared for the third and last time this season, last Monday evening, as director of the Konzertverein Orchestra, and excellent as the first two concerts were, I regard this one as the best of the P. E. series. The program opened with a Bach D major symphony which was finely played, though in the final presto the pace was so fast that the violin figures came to my ear only as a confused whirl. Then Frederic Lamond played the Beethoven G major concerto. He is a player whose excellence depends to a great degree upon the mood in which he is in, and Monday he had a happy evening. A good word must be said, too, for the discreet and always correct accompaniment directed by Mr. Gabrilowitsch. Then came Liszt's "Faust" symphony, a wonderfully fine performance. The first two movements, "Faust" and "Gretchen," seem a bit long and worn-out to our modern ears. Only the splendid choral-like theme which appears in the brasses in the first movement and often reappears throughout the symphony is still sure of its full effect. But the third movement, "Mephisto," is full of life. Here the orchestra fairly outplayed itself. The final chorus, "Alles Vergänglich," was sung by the men of the Royal Opera chorus and Franz Bergen, tenor, soloist. Here Gabrilowitsch roused his men to what was really a stirring climax. The volume of sound was overpowering. All the movements of the symphony were greeted with enthusiastic applause, and at the close the director was recalled repeatedly.

William Bachaus, the eminent German-English pianist, appeared here twice in the past week, the first time in recital, and the second time with orchestra. His recital program included works by Bach, Mozart, Schumann, Brahms Handel variations, op. 24; further, works by Seeling, Smetana, the Schubert-Liszt "Soirée de Vienne"

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No. 6, and the Schubert-Tausig "Military March." There is nothing more to be said of the excellent playing of Bachaus than in my report of his first recital. He was in excellent form, received very liberal applause, and was compelled to add several numbers at the end. In the orchestra concert he gave a very fine performance of the Beethoven E flat concerto, and also played a "Concertstück" by Volkmann. The orchestra was the Tonkünstler, led by the English conductor, Lennox Clayton. He proved himself to be a thoroughly competent, if not particularly inspiring conductor. The orchestra numbers were Massenet's "Phaedra" overture, the Brahms second symphony, and an overture, "Land, Mountain and Sea," by the Scottish composer MacCunn, which was heard for the first time in Munich and made rather an indifferent impression.

A coloratura soprano, Alwine Alveri, gave a recital last week, and proved herself to be the possessor of a small, pure, well schooled voice. Her first number, the well known aria from Handel's "L'Allegro il Penseroso e il Moderato," with flute obligato by Herr Koloukis, was excellently done. In common with that of most coloratura sopranos, I found her voice rather cold for the Schumann songs, but they were sung excellently and with good taste. Three songs by the Strassburg composer Schilling-Zeimsen did not better the impression which I have already received from his works. Two of them were so-called "Children's Songs," but they certainly could not be sung by a child, nor would they interest a child if sung to him.

Hermann Klum, formerly with the Chicago Musical College and now representing the Leschetizky method of piano teaching in this city, gave his second recital of the season last Sunday. His principal numbers were Beethoven's C minor sonata, op. 111, Chopin's B minor sonata and A flat ballade, and Paderewski's variations. Herr Klum is a player who is never satisfied with what he has accomplished, and always striving for further development, and his interpretative work at this recital showed a distinct advance in artistry. A special feature of the program was his playing of a new ballade in E minor by Pauline von Erdmannsdorfer-Fichtner, a pupil of Liszt. The composition made an excellent impression. Herr Klum has had a number of American pupils during the past winter.

The Royal Opera has been giving the "Ring" under difficulties this week. Ernst Kraus was to have sung the Siegmund and the two Siegfrieds, but was obliged to withdraw on account of hoarseness. The local tenor Gunther-Braun sang Siegfried very acceptably in his place, and Herr Menzinsky, from Cologne, made an excellent impression as the young Siegfried. Tonight Fritz Bischoff, from Düsseldorf, will sing the "Götterdämmerung" Siegfried. Further guests were Fräulein Danneberg, who was mentioned in my last letter as the "Rheingold" Fricka, and Herr Hummelshaus, from Hanover, as Loge, whose work was hardly up to the standard we are used to here. Further, Franz Fischer was taken sick after directing the first two operas, and Hugo Röhr was obliged quickly to take over the last two, which he did with a readiness that showed the thoroughly competent conductor. Considering the many mishaps and changes, the performances have been quite up to the Munich standard. Anton van Rooy appeared as Wotan, singing as guest, and Zdenka Fassbender gave her usual excellent performance of Brünnhilde.

The following guests have been secured for the Wagner festival performances next summer: Lucie Weidt, Vienna;

Heinrich Knote, Ernst Kraus, Berlin; Dr. von Bary, Dresden; Anton van Rooy, Amsterdam; Desider Zador, Berlin. This is exactly the same list as last year. Frau Preuse-Matzenauer will be missed. I hear that Mariska Aldrich is likely to sing some of her parts as guest.

In spite of opposition, Fritz Rémond has been appointed director of the Cologne Opera. As predicted in our last letter, Conductor Lohse, who would himself have been glad of the post, immediately handed in his resignation. The public appears to side with Lohse, as he was the recipient of tumultuous applause on appearing at the desk to conduct, while waiting to learn if his resignation would be accepted. It is rumored that other artists will also leave Cologne, among them Stage Manager Odemar, who has been called to the Frankfurt Schauspielhaus.



NIJINSKI IN
"SCHEHERAZADE."

The City Theater of Zurich recently revived a little known opera of Verdi's "Don Carlos" in an abridged version. The opera was well given, but has more interest historically than otherwise, and will scarcely remain long on the repertory.

The revival of Méhul's "Joseph" at the Royal Opera here last week was marked by the appearance of that excellent American basso, Putnam Griswold, of the Berlin Royal Opera, who in spite of a severe cold sang and acted the part of Jacob most acceptably. It is to be hoped that Mr. Griswold will soon appear here as guest in other roles.

It is good news that Felix Mottl is very much improved in health at Meran, so much so that he recently attended the Opera there. He is expected back soon after Easter, and will direct a revival of "Cosi fan Tutte," which is planned for the beginning of May.

The Brussels Opera is planning a German season for the end of April, during which there will appear among other guests, the American soprano, Edyth Walker; Margarete Metzner, Hamburg; Heinrich Hensel, Wiesbaden; Heinrich Knote, Munich; von Bary, Dresden; Paul Bender, Munich. Wagner will form the principal feature of the repertory.

The Hamburg Opera conductor, Brecher, has been engaged for Cologne, as the successor of Lohse.

H. O. OSGOOD.

Von Warlich in California.

Reinhold von Warlich went to California practically unknown, but he had sung only a few times before the press was singing his name in big headlines. Some of the condensed San Francisco and Sacramento tributes to his fine art and voice are as follows:

Mr. von Warlich has a rich, sweet, smooth voice, a voice that is faultless in quality, and he uses it with skill that comes close to perfection. His interpretations are masterly. In the "Dichterliebe" cycle last night he was as authoritative as Wüllness and far more musical. His German was perfect.—San Francisco Examiner, April 7, 1911.

He took us to Germany and sang us the folklore music of that country; he took us to Russia, then to Italy, France, England, Scotland, Wales and Ireland, and ended his program back in Germany again.

The Russian artist showed etymological versatility as well as musical breadth. He sang the songs of each country in the tongue in which they were written, and his diction was remarkably clear and distinct. His well developed tendency to emphasize the rhythmic accents of his songs lends piquancy to the delightful melodies he gave, such as "Twankydllo," which is a Sussex peasant melody of unknown origin. "All Through the Night," the Welsh melody, was sung with beautiful expressiveness, the soft tones of the song being breathed from a relaxed, open throat, and were full of music.—San Francisco Call, April 10, 1911.

Reinhold von Warlich is a great lieder singer. Perhaps the greatest of these delightful twentieth century troupers who has as yet visited us!

Reinhold von Warlich brings to this exacting art all the most desirable qualities for a lieder singer. His voice retains a great sweetness, along with development of power, a true musical quality dominating always while it is able to respond to the widest dramatic range of the German lieder. The government of the song is always strongly musical, while he never allows the dramatic interest to languish for an instant.

The program was one of tremendous difficulty. It took in the folk song of many nations, sung in the native language. The singer showed a marvelous versatility in transfusing his spirit into the national genius of the country.—San Francisco Bulletin, April 10, 1911.

It is difficult to classify Warlich, which leads one to believe that he is artistically really alive. In his chosen field—that of the German ballad and the folk song—he produces more effect than many who excel him as a mere instrument for the production of tone. Best of all was "All Through the Night," sung in English to a Welsh melody. It is a haunting refrain which almost everybody knows, and Warlich's singing of it was exquisite.—San Francisco Chronicle, April 10, 1911.

The young man who sang last night has an exceptionally smooth and pliable voice and he sings with intelligence as well as with feeling. He is at his best singing the quaint folk songs of all countries. He understands them all, loves them all and interprets them so that all can understand.

Von Warlich opened with the "Dichterliebe" song cycle of Schumann, which he gave in full. During the progress of the cycle the audience that had gathered to be critical became warm and sympathetic from the charm of his renditions, and by the conclusion Von Warlich had become an established favorite.—San Francisco Evening Post, April 7, 1911.

Mr. Von Warlich is endowed with that rarest of male voices, a Lasso cantante, that rises into a pure baritone quality at times and at others deepens into bass tones that have the richness of organ tones. Having such a magnificent instrument, he is perforce a singer, but had Nature denied him the voice the melody in his soul would have found some other channel, for he is, first of all, a lover of all things beautiful, a real artist at heart, who works for the love of the work and enjoys it quite as much when he is without an audience. He is an emotional painter, as it were, and aims to give the text of his songs, which were the inspiration for the music, their true value, not exalting the music at their expense. It is this that makes his interpretation so wonderful. The "Erl King" and the "Two Grenadiers" have been sung and sung again in Sacramento, and by great artists, too, but never with such profound insight and such wonderful expression.—Sacramento, Cal., Union, April 6, 1911.

Sigmund Beel Returning to London.

Sigmund Beel, the violinist who has made a tour of the Pacific coast this season, returned to Europe last week on the steamer Bremen. Mr. Beel goes back to his home in London. As teacher and concert artist he has become a great favorite in the musical and social life of the great English metropolis.

Mr. Beel's plans for the spring and summer include a recital in Bechstein Hall, London, on May 25. He will also be called to Dublin to serve again as one of the adjudicators of the "Feis-Ceoil" (national Irish music festival), which usually closes with a great symphony concert.

After a three months' visit to his old home in San Francisco, Mr. Beel goes back to his new home in London, where he has lived for years, with enthusiasm for the advancement made in music in the United States. He is a native of San Francisco. He was educated abroad. His teachers were Cesar Thomson and the late Joseph Joachim. As a player Mr. Beel is an eclectic, his programs showing this fact.

Besides his work in England, Mr. Beel has made tours on the Continent. He has played at concerts in Paris, Belgium and Italy.

Hariclea Darclee Abroad.

Those who attended the last season of opera at the old Academy of Music will remember the soprano, Hariclea Darclee. She opened the Politeama Fiorentino season (Florence, Italy), on April 8, with "Sapho."

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DRESDEN BUREAU OF THE MUSICAL COURIER,
EISENSTUCKSTE. 16, March 27, 1911.

Marcella Sembrich appeared here in a lieder recital. Frank La Forge proved to be an able and delightful accompanist, and was applauded to the echo.

After his remarkable and memorable performance of the Beethoven concerto at a recent symphony concert here, it goes without saying that "tout Dresden" turned out to greet Fritz Kreisler on his reappearance here in the concert hall of the Palmengarten. The hall was crowded to the doors, and a large number of extra chairs were placed for the use of the public. His program was made up of old and rare classics, which (as an extra leaflet informed us) now have been published owing to long and insistent demand, being for sale in Dresden at the Musikalienhandlung of the old firm of Ries. His program was wholly adapted to display Kreisler's rarest and best qualifications and attributes, and showed him as a master of style and technique, a player of inexhaustible vitality and energy, of masterful authority and possessed of exquisite feeling for the beauties of cantilena.

The celebrated Finnish opera singer with a French education, Frau Aino Ackté met a large and most enthusiastic audience last Saturday, March 25, in the Vereinshaus. On her program were songs of well known French composers; songs of Strauss; also of the Northern composers, Sibelius (Finnish), Sinding, Grieg, etc. Frau Ackté is the same exquisite personality that she always was and is—an artist who feels with every fiber of her being the musical worth and significance of the songs and arias she sings. Charm, grace, warmth and temperament are her distinguishing characteristics. In many other ways, too, the Finnish songstress showed much finesse, and in some of the songs she completely captured her audience by the warmth of her great musical fervor and feeling. Needless to say she was tendered an ovation and endless encores were the result.

H. M. Field's concert passed off very successfully. I noted a decided gain in warmth of musical feeling and expression, and taking the program as a whole it was an excellent demonstration of pianism, per se, excellent tone, smooth technique, etc. As a Liszt player Mr. Field is especially gifted, and one seldom hears a better performance of the B minor ballad than he gave us. His reception was of the warmest kind and heartiest kind, and wreaths of floral tributes were presented to him at the close. In the singer, Fräulein Stanislas von Argasinske, one must recognize a marked talent, a good voice and a power of interpretation above the ordinary, especially in the French songs of Debussy and also those of Tchaikowsky. During the season just passing Mr. Field and his talented pupils have not been idle; in fact they have been unusually active, and Mr. Field has had many engagements as a pianist to fill, while his pupils have appeared on many occasions before the Dresden public—first, in a very successful pupils' recital and then recently Miss Siward, an exceedingly gifted young girl, has played with the Gewerbehause Orchestra, giving the Chopin concerto, in E minor, and a few solos, among which was the "Faust" waltz of Liszt's arrangement. After many hearty recalls, she gave a very pretty intermezzo by Alvin Kranich, whose growing importance as a composer is becoming more and more recognized here. Miss Siward played with great security, repose and pianistic finish. Mr. Field has been invited to play the Liszt E flat concerto at the great Liszt Centenary to be celebrated next October in Plauen (Voigtland). Mr. Field will then later give a Liszt evening at the Palmengarten in Dresden. He has already appeared in the Reinecke celebration, which was held early in the season at the Royal Belvedere by the Society for Literature and Art. With the well known violinist, Herr Elsmann, Mr. Field played the fantasia for violin and piano in A minor, and then, with Elsmann's Quartet assisting, he took the piano part of Reinecke's quintet for piano, cello, two violins and viola. Mr. Field and the other performers did ample justice to its many merits, this being one of the best of Reinecke's works. Mlle. Gilquin, a pupil of Gertrude Gliemann, assisted adding charm, grace and chic to the entertainment by her singing. Mr. Field has also appeared in Plauen

with the City Orchestra, when two works of Alvin Kranich were given, Mr. Field assisting at the piano in the E flat major fantasia. The press notices were full of praise for the compositions and for Mr. Field's excellent piano playing.

At Roth's Salon, on March 26, the program was of a special significance, being devoted to the works of the late Prof. Albert Fuchs, who has left so many beautiful compositions to perpetuate his memory. Decidedly the best things upon this particular program were his impressive songs, which made a profound effect. Indeed the whole "Stimmung" at this Salon was what one might expect of such an audience and from such a memorable program—namely, that of pious veneration for the great efforts of those who have passed from us forever, and the affecting emotions one feels on listening once more to a voice that is still and yet speaks to us through the language of music. For this atmosphere the compositions were well chosen. Fräulein Alberti and Victor Poth sang with great feeling and devotional fervor "Ragnar's Tod," "Oh heili'ge Mutter," "Erinnerung," "Schmied Schmerz," "Ueber Tod und Schicksal," etc., while Professor Roth, Johannes Smith and Adrian Rappoldi performed in the same impressive manner works for the cello and piano, violin and piano, etc. The Salon was very well attended, every seat being taken, and all present seemed to sympathize personally in this memorial celebration.

At the last recital of Herbert Williams, in the American Church, Fräulein Thümer assisted, singing selections by Krebs,



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Reimann and A. Boehm. Fräulein Thümer was in good form and sang with sincerity. Mr. Williams played unusually well.

Helene Sigwart-Stagemann gave us other rare examples of her fine art and fine feeling for the voice of the people in some of the best folk songs in existence, on March 2, in the Vereinshaus. In excellent voice, she sang with beautifully clear and expressive diction, and all that fineness and pure musical feeling of which she is so eminently the mistress. To listen to her is pure delight. New to me were the Scandinavian folk songs, and the setting of Dr. Botho-Sigwart to some German Volkslieder, which closed the program. Dr. Sigwart accompanied his charming and gifted wife with rare sympathy and taste, and the intimate ensemble between the two evidently was the effect of unity in heart as well as in soul and mind.

A Conservatory concert of more than usual importance was that given on March 2 in the Palmengarten, when the Princess Mathilde and suite were in attendance. Charlotte Sauer, a talented young girl, played the Mendelssohn "Capriccio Brillant," in B minor, for piano, Fräulein Dienelt taking the second piano. Both are pupils of Professor Vetter. Also the gifted young Frein O'Bryn, from Munich, who played the sonata of Grieg for cello and piano (i. e., she played the piano part), is a pupil of the same teacher. All three showed the same characteristics in their pianism—namely, a brilliant, crisp technique, almost entirely without tonal resonance, or particularly musical touch.

Gita Lénart showed in her late concert the same virtues and the same faults which were chronicled of her last

year in nearly all the Dresden journals, namely, that she is indisputably of a musical nature, of deep and true musical feeling, possessing also considerable power in characterizing and delineating the composers' ideas. With this said it is more the pity that such musical gifts as she has are allowed to be more or less obscured by the lack of cultivation of the vocal resources. Her program showed an artistic and thoughtful arrangement of the poems of Goethe and Heine, set to music by Mozart, Schubert, Mendelssohn, Schumann, Franz, Loewe, Brahms, Grieg and Wolf.

Paul Draper, who gave a vocal recital, is a son of Dr. Draper, of New York, the head of a well known family, whose members stand high in cultured and social circles. For a time young Mr. Draper studied with Leschetizky, but inflammation of the nerves of the hand obliged him finally to abandon all hopes of a pianist's career. Then, unable to give up all aspiration toward musical attainment, he fortunately discovered that he had a voice, and he then decided to go to Florence and study with Braggiotti. Mr. Draper had the right guidance, and with his naturally good voice, with such an excellent command of the German language, such clear, excellent diction, and various other virtues, he should attain high rank as a singer some day. On this particular evening he was suffering from highly inflamed vocal chords, and was by no means in a position to do himself justice or to display his real artistic claims. Under such circumstances detailed criticism is out of place. Dresden trusts to hear Mr. Draper again under more favorable conditions.

The Lieder Abend of Helene Martini-Siegfried made us acquainted with a singer of many commendable qualities, namely, a beautiful voice, a fine resonance in the middle register, great refinement in her conception and earnest inclinations. The seriousness of this sympathetic artist was also evident in the choice of her program, which presented the best works. The noted accompanist, Erich Wolff, was not able to appear, as announced, and his place was well filled by Ella Müller, from Berlin, who proved herself in every way equal to the task and an able support. The singer found a warm reception from a very appreciative and responsive audience.

The fifth and last Philharmonic concert of the season had for soloists the Baroness Knorring, pianist, and Heinrich Knote, the tenor from Munich. With excellent and surprising control over herself, the Baroness nevertheless proved herself possessed of warm Slavonic musical instinct, excellent musical training and discipline, unfailing and brilliant technique and intelligent conception. She received hearty recognition from an interested audience. Her selection was the Arensky concerto. Knote sang arias from "Meistersinger," "Lohengrin" and "Rienzi." His vocalization generally left much to be desired.

The last of the series of concerts, given under the auspices of the Society of Friends of Music, by the Blüthner Orchestra, under the direction of Stransky, took place before a crowded house. Beethoven's eighth symphony proved to be in able hands, and the favorite allegretto scherzando went off with great verve and élan. The whole evening seemed to partake of this happy, joyous character, for every selection increased in gaiety and warmth, from the "Rhapsodie Amerikana," by Alvin Kranich (directed by the composer) to the "Hungarian March" of Franz Liszt, arranged for orchestra in symphonic form. As to the former, it is a free and characteristic arrangement of national or popular melodies (or short snatches from them) from the land of the free and the brave. Kranich's versatility and plastic freedom in their treatment and the tuneful effect they produced, together with the clear, smooth orchestration, won for the composer many hearty plaudits and recalls. The soloist of the evening, Hermann Gura, regaled his audience for the most part with the same frolicsome and happy selections, namely, Loewe's "Tom der Reimer" and the "Hochzeitslied" of Goethe's famous poem. Encores were loudly demanded. Stransky and his men also had an ovation.

One of the most delightful musical teas given this winter at the Ladies' Club was that of Natalie Haenisch, the well known teacher of singing and formerly a member of the Royal Opera. She is to be congratulated upon having gained such talent to teach as that of Meta König and Franziska Mattei. It is a pleasure to listen to their highly artistic and finished work, and the impression produced was unanimous that these singers present every evidence of superior capacity and training. Both pupils and teacher cover themselves with honor by such performances. The cellist, Hans von Schuch, played several selections with great refinement and noblesse both in tone and conception. His performance greatly enhanced the pleasure of this interesting afternoon at the Ladies' Club.

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VIENNA, VIII. BUCHFELDASSE, April 4, 1911.

The third Leschetizky class evening was held last Wednesday. As usual the house was filled with a very distinguished, cosmopolitan crowd, and although many languages were heard, the American Yankee twang predominated. Among the most interesting numbers were the Bach A minor English suite, by Miss Smith, of New York; the MacDowell concerto by Gertrude Cleophas, of Chicago, accompanied by the able "Vorbeseiterin" and composer, Margaret Melville-Lisniewski. This is seldom played here, but its musical worth was fully brought out by these richly gifted artists. The Chopin E minor concerto was given by the former child-prodigy, Mena Töpfer, accompanied by Maud Puddy, of Australia. Cornelius Czarniawsky, a Pole, played some Chopin etudes with great fire and brilliancy.

The choral school of the Royal Academy of Music gave an interesting program composed of chorals (four voiced) from old and modern composers, under the able director, Dr. Anton Gatscha. Resa Bibl played the Brahms variations, op. 21, No. 1, and Jakob Rischinsky, a very gifted Pole of the Godowsky Masterschool, gave the Rachmaninoff prelude in C sharp minor and "Polichinelli," in G minor, and the Chopin F sharp minor polonaise.

The Piano Masterschool of the Royal Conservatory, accompanied by the students' orchestra, under the efficient director, Wilhelm Bopp, gave the following program: Beethoven's E flat major concerto, Josef Martin Henrion; Chopin's F minor concerto (orchestrated by Richard Burmeister), by the extremely talented young American, Rebecca Davidson; Scharwenka's B flat minor concerto, by Antonie Geiger; Liszt's fantasie on Hungarian folk melodies, Richard Glas. The master, Leopold Godowsky, was there in person to hear his brilliant pupils.

Eugenie Jastschenska, soprano, and Leonie Schwarz, alto, accompanied by Richard Pahlen, gave an interesting program of solos and duets. The solo cellist of the Royal Opera, Cornelius van Vliet, played the Boccherini G major sonata and Neruda's "Ständchen."

Gisela Beck, of Dalmatia, one of Leschetizky's favorite pupils, assisted by Greta Herzmansky, soprano, gave an interesting program in Bösendorfer Saal this week. The piano numbers were Mozart's D major sonata, Reinecke's variations on a theme by Handel, and Chopin's F minor fantasie; a "Melody" by Paderewski; Sgambati's "Vecchio Menuetto" and scherzo by Leschetizky. The singer chose selections by Salvator Rosa, Pergolesi, Paisiello, Schubert, Brahms, Chiari, Goldmark and Fittner.

Mrs. Andrea Hofer Proudfoot entertained for her sister, Mari Ruef Hofer, of Columbia University, New York, last Friday evening. Miss Hofer has done more for educating the masses in better music than many people are aware of. She has been instrumental in establishing the Poor Children's Playgrounds and has taught folksongs to the many nationalities represented in the emigrants who settle in New York. She now is in Europe making a special study of the people, folklore and lieder. Godfrey Ludlow, of Sydney, Australia, played several selections on the violin; Miss Smith, pianist, contributed two numbers; Miss Hofer sang some Indian melodies, and Mary Sharp chose some of the charming airs from "Madam Butterfly," for which her well trained voice is admirably adapted. Miss Hatch and Mary Carson Butts, painters, of U. S. A., Godfrey Ludlow, of Australia, and Alexander Block, of New York, represented the Sevcik school; Mrs. William R. Lukes, Mrs. Bollis and daughter Clarice, Mrs. Smith and daughter, the Misses Sharp, Gaschweiler, Hawley, Henderson, Horn, Breck and Mason and Messrs. Alexander Wurzbarger, Steuk, O'Connor and Gillum, all of the Leschetizky school, and Addie Funk, besides several English and Viennese guests, were present.

John Powell, of Virginia, a former Leschetizky pupil, had a very distinguished and elegant audience to hear his piano program in the Musikvereinsaal. The critics are almost extravagant in their praise of his vivid, intelli-

gent and poetical playing. He chose the Beethoven E flat major sonata, the Liszt "Concerto Pathétique," formerly for two pianos. Young Powell himself rearranged it for one piano. It was undoubtedly the strongest and most effective number. Then followed Schumann's "Etudes Symphoniques," Brahms' A flat major intermezzo and E flat major rhapsody and Chopin's "Allegro de Concert." After winning the attention of his audience early in the first number, he allowed very little time between the pieces, and so had the public keyed up to an intelligent listening attitude the entire evening. No time was given for relaxation, and I have never seen better attention in a concert. He was the recipient of much spirited applause and at the end gave two encores.

The Foreign Students' Club had as its guest of honor Mari Ruef Hofer of Columbia University, New York. Doris Maddon, pianist, and Godfrey Ludlow, both of Australia, gave the following program: Fantasie, F minor, Chopin; "Alceste," Gluck-Saint-Saëns; concerto, G minor, Max Bruch. Young Ludlow (he is only eighteen) plays with all the exuberant joyousness of a boy and yet with a broad, singing tone and noble interpretation. The American Medical Association asked the music students to contribute one of their numbers every Thursday afternoon at their club teas; so it seems that the doctors and music students will come in closer contact than before, to their mutual benefit.

Maude Anne Lincoln, of Ottawa, Ill., a former pupil of George G. Lewis, Chicago, is spending her second year here under the careful tutelage of Madame Margaret Melville-Lisniewski and Professor Leschetizky.

Mrs. N. Block and daughters Blanche and Ruth are here for their fourth year. Miss Blanche is a pupil of Martha Schmid and Professor Leschetizky and Miss Ruth studies voice with Professor Gärtner.

In 1878 Anton Bruckner composed a choral, "Abendzauber" ("Magic of the Evening"). It was given its first public hearing recently by the Men's Singing Club and proves to be of rich musical worth.

Tomorrow evening Bahr-Mildenburg sings in "Elektra" and Saturday is the premiere of the "Rosenkavalier." Sunday, Strauss himself directs "Salome" in the Volksoper.

"Cassandra," an opera, had its first appearance this week and the critics detect many similarities between it and the Strauss operas, especially "The Rosenkavalier." The "Cassandra" was written first, however, by Vittorio Gecchi, an Italian, who based it on the tragedy by Luigi Illica.

That fine soprano, Julia Culp, has been here of late, and has given several private recitals in the houses of members of the nobility, and also appeared recently at a large charity concert with her usual success.

The successor of the late Angelo Neumann as director of the Prague German Landestheatre has been chosen in the person of Heinrich Teweles, himself a native of Prague. At present he is the chief editor of the Prague Tageblatt, but has already had experience in stage direction.

Ferdinand Loewe, director of the two Konzertverein Orchestras in Vienna and Munich, has been offered the post of musical director of the Hungarian National Opera at Budapest. It is, however, extremely doubtful if Conductor Loewe will accept, unless he is able to do so in connection with his work in the two first mentioned cities, which would seem difficult to arrange.

Notes from the Vienna Opera: Director Gregor brought Alois Muster, formerly his chief of staff in the Berlin Comic Opera, to be secretary of the Opera here. Herr Muster, an Austrian by birth, has already entered upon his new duties. The famous Italian singer, Battistini, will appear as guest here in May, singing once in "Traviata" and once in "Rigoletto." The first Vienna production of Debussy's "Pelleas and Melisande" is down for next month.

Francillo-Kaufmann, who leaves the Vienna Opera at the end of the season, has, according to the German papers, been engaged by Andreas Dippel for next season; in 1912-13 she will appear at the Berlin Opera.

Karl Weis has composed an opera entitled "1870," with libretto by Dr. Victor Joss, of Prague, treating of incidents of the Franco-Prussian War, after a romance of Zola. The opera will probably see its first production in Prague next season.

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UN GENTILHOMME D'ART AU 19^{ÈME} SIECLE.

Le Comte I. de Camondo.

Nous avons accompagné hier au cimetière un des derniers survivants de ces grands Mécènes de ces fermiers généraux qui donnèrent à notre 18^e siècle le meilleur de leur faste et de leur splendeur. Homme universel, s'il en fut, le Comte Isaac de Camondo réunissait en lui les attraits divers de l'amateur de peinture, de l'économiste et du musicien. Il était l'un et l'autre avec une égale ferveur, avec une égale passion. Il surprenait chacun par l'intelligence éclairée, par la vision personnelle et spontanée qu'il apportait à discuter les problèmes les plus variés d'art et de haute finance.

Il était né à Constantinople, mais était venu fort jeune à Paris. Il avait si vite épousé la manière de notre ville, si rapidement conquis l'estime et l'affection des nôtres que nul ne songeait à ne point le considérer comme un pur Parisien. Passionné de musique dès son enfance, la maison familiale lui permit de connaître d'excellents musiciens: Léo Delibes, Charles-Marie Widor et Gaston Salvayre. Ce dernier devint son maître et lui inculqua une excellente culture musicale.

Mais il eut le bon goût de n'imposer à son disciple aucune théorie *a priori* et de le laisser libre de se créer une esthétique. En 1876 il partit pour Constantinople en emmenant avec lui Léo Delibes et Gaston Salvayre. En chemin les pèlerins s'arrêtèrent à Bayreuth dont le théâtre s'ouvrait pour la première fois à la *Tétralogie*. Le choc fut énorme. M. de Camondo revint en 1882 entendre le *Parsifal* et fut à ce point impressionné par le génie de Wagner, qu'il résolut durant quinze années de ne plus écrire. Pendant ce temps son goût se formait, une esthétique personnelle et nouvelle lui apparaissait, il allait enfin pouvoir réaliser une oeuvre qui répondrait pleinement à ses aspirations artistiques. Pendant ce temps la peinture dans ses formes les plus modernes le sollicitait également; il avait réuni peu à peu, d'abord rue Gluck, puis avenue des Champs Elysées une des plus belles collections qui soient au monde. Elle tirait sa beauté non point du fait que M. de Camondo était un homme puissamment riche, mais de ses qualités d'artiste. Il choisissait, il comprenait, il adorait ce qu'il achetait. Le hasard, la spéculation heureuse, la vanité du millionnaire, le faste du parvenu n'avaient rien à voir dans ses acquisitions. Il agissait en cela, comme en tout en artiste passionné. Il savait prévoir et avait en lui un pouvoir de divination. A la mort de Sisley il poussa un de ses tableaux jusqu'à 45,000 francs; il avait réuni de la sorte avec quelques oeuvres remarquables de Delacroix et de Corot les oeuvres majeures de l'impressionnisme. De Manet il possédait: *Le Fils, Lola de Valence, Le port de Bordeaux*. De Degas il possédait une collection complète, la plus remarquable peut-être, du grand peintre; *Le Ballet de Don Juan, Les leçons de danse, La Grande scène de ballet de l'Opéra* une série des *Courses*, des portraits et des études. De Claude Monet des *Cathédrales* et des *Nymphéas*. Ajoutez à cela une magnifique moisson de Jongkind, de Pissarro, de Renoir, de Vignon, de Cézanne, et vous aurez un aperçu trop succinct, des merveilles précieusement réunies par le Comte de Camondo. Ses "Japonais" comptent parmi les mieux choisis, parmi les mieux groupés, parmi ceux, dont les épreuves sont les plus belles. Charakou, Hokousai, Kijonaga, Harounobou, Outamaro y figuraient à côté d'incomparables modèles des primitifs de la sculpture japonaise. Il possédait également de très belles pièces de notre moyen âge et de notre Renaissance; de même dispersés dans son appartement des modèles de notre meuble du 18^e de Ricsener, d'Oeken, des bronzes de Caffieri, la fameuse pendule des *Grâces* de Falconet, dont un américain offrit vainement un million, des japoneries, des Gobelins et des meubles de Beauvais.

En 1904 ayant réalisé en partie l'oeuvre qu'il voulait concevoir il fit entendre à la salle Erard plusieurs pièces de sa composition. Madame Lucy Berthet chanta adorablement d'adorables mélodies avec MM. Delmas et Rousselière. M. Chevillard, révéla deux suites d'orchestre: *Babils et Comérogas* et *Vers la Montagne*. Chacun de ces morceaux portent en soi son pittoresque particulier, mais tous se réclamaient d'un même principe harmonique, contrapuntique et instrumental: sorte de "pointillisme" riche de détails piquants, de rythmes neufs, de frôlements sonores, imprévus. On fut surpris, puis conquis par cette manière personnelle. Le même esprit se révélait dans les délicates recherches de la *Berceuse* que M. Chevillard fit connaître dans une tournée en Allemagne et dans le Duxtor et les savoureuses pièces pour quatuor qui furent exécutées aux *Soirées d'Art*. Mais l'oeuvre où M. de Camondo avait mis toute sa ferveur et tout son espoir, c'était *Le Clown* écrit sur un livret de M. Capoul qui fut joué d'abord au *Nouveau Théâtre* en 1906, puis repris à l'Opéra Comique avec un très grand succès en 1908. Un nouveau drame hantait depuis quelques temps son cerveau ou se seraient

alliés l'orientalisme coloré de son tempérament, et le raffinement de sa culture occidentale; il avait déjà indiqué cette nouvelle manière dans des pièces instrumentales qu'il me montrait l'avant veille qu'il mourut.

A ces préoccupations, qui eussent suffi à combler l'existence d'un homme très actif il joignait encore les plus hautes fonctions dans l'ordre de la finance où sa réputation d'économiste était incomparable. Grand financier il dirigeait avec une souple autorité les débats des plus grandes sociétés financières. Il était avec son cousin Moïse de Camondo à la tête de la Banque I. de Camondo et Cie qui avait été fondée par son père Abraham de Camondo et par son oncle Nissim. Il était administrateur de la Banque de Paris et des Pays-Bas, Président du Conseil d'administration des chemins de fer andalous, Président de la Compagnie du Gaz pour la France et l'étranger, Président de la Compagnie nouvelle des ciments Portland du Boulonnais; administrateur du Crédit Franco Canadien; il avait été membre du Jury supérieur de l'Exposition de 1900, vice-Président du Groupe No. 2; commissaire royal d'Italie, spécialement chargé des Beaux-Arts. En 1891 il avait été Consul Général de Turquie, et il y a deux ans, le gouvernement français lui avait décerné la cravate de Commandeur de la Légion d'Honneur. Mais ceux des



COUNT ISAAC DE CAMONDO.

titres auxquels il tenait le plus, peut-être, étaient ceux que lui avait valu sa compétence artistique ou son inépuisable philanthropie; c'était par exemple, son titre de vice-Président des amis du Luxembourg, de Président de la Société des amis et artistes de l'Opéra qu'il avait fondée et au sort de laquelle il s'intéressait avec le zèle et le souci les plus touchants; c'était son titre, que lui fut notifié la veille de sa mort, de Président des Amis du Louvre, auquel le Gouvernement avait joint par décret exceptionnel du Conseil d'Etat le titre de membre de la *Commission des Musées Nationaux*. Ce fut sa dernière joie trop courte. Cet homme prodigieux qui savait rendre passionnant pour les profanes l'éloquence des chiffres qui savait intéresser aux digressions esthétiques les financiers les moins lyriques résumant en lui tout ce qui peut caractériser les vertus d'un homme de bien à l'opposé de la plupart des riches qui se croient artistes, n'avait jamais cherché à user de sa fortune pour s'imposer comme compositeur. Et pourtant son oeuvre était plus intéressante que bien des productions prétentieuses de professionnels qui mériteraient l'épithète d'amateurs. Il n'a jamais brigué les honneurs qui lui sont venus presque malgré lui. Ce puissant de la terre était un modeste. Il ne sortait de sa réserve que pour s'enflammer en parlant d'art. Sa collection elle-même n'en tirait pas de profit de vanité: il la gardait pour lui, pour ses intimes, pour ceux qu'il estimait aptes à la comprendre et dignes de l'aimer. La manière dont il l'avait agencée était elle-même un art: il désirait en garder un peu jalousement le secret et n'autorisait point quiconque à le surprendre. Monsieur Morgan en a fait l'épreuve; à maintes reprises il a voulu voir la collection de M. de Camondo qui craignait, peut-être, que l'ordonnance qu'il préconisait ne devint un modèle. Ce qui dominait dans cette physionomie vraiment extraordinaire, c'était avec la passion des arts et la diversité des intelligences—la bonté. Hier, quand nous accompagnions au cimetière sa dépouille mortelle, les petits, les humbles étaient parus les plus affligés. Un des orateurs qui fut jadis un modeste employé, et aujourd'hui chef puissant, rappelait le temps, où lui et ses collègues allaient chaque matin puiser auprès de M. de Camondo le réconfort moral de toute la journée. Tous ceux qui l'ont approché ont éprouvé ce bienveillant appui. Il savait s'intéresser, comme à l'art, aux jeux des passions, même modestes et savait les diriger les affermir, et surtout les consoler. Son cœur était tout plein de tendresse bienveillante et cette richesse morale rendait plus touchantes les angoisses, où s'épuisait parfois ce bon riche qui, parce qu'il était artiste était affligé des bienfaits de la fortune comme d'une lourde misère morale. Au moment qu'il mourut, il allait dans des conditions d'équité artistique parfaite, doter la musique d'une fortune. La mort a fauché cet espoir longuement caressé par lui, elle a privé l'art d'un de ses meilleurs amis; elle n'empêchera point la mémoire de ceux qui éprouvèrent sa bonté de lui demeurer pieusement fidèles.

ROBERT BRUSSEL.

MUSICAL TROY.

TROY, N. Y., April 21, 1911.

The soloists at the concert of the Troy Vocal Society, given on Wednesday evening, April 19, were W. Dalton-Baker and Helen Jeffrey, the well known violinist. Mr. Dalton-Baker is a baritone of even tone and exquisite finish. Of the first series of songs two were notable, "The Birth of Morn," by Franca Leoni, which is so brief as to seem little more than a fragment, and Elgar's weird "Pipes of Pan." In the second series of songs Mr. Dalton-Baker rendered six traditional English and Irish songs. Most of them were unusual. They were "O Waly Waly," "Trottin' to the Fair," "The Lark in the Morn," "Tarry Trowsers," "O No, John," and a sailor's chanty which proved most amusing to the audience, with its jolly abandon and utter senselessness. For an encore Mr. Dalton-Baker rendered "Annie Laurie." The first number of Miss Jeffrey was a rondo and capriccioso by Saint-Saëns. The balance of her numbers were d'Ambrosio's "Canzonetta," a sweet little air of Goldmark, and one of Sarasate's wild compositions, which offered her an opportunity to display her technic to advantage.

William L. Glover has been re-engaged as instructor of advanced harmony and musical history and theory in the Emma Willard Conservatory. The other members of the faculty who will remain for the coming year are as follows: S. Graham Nobbes, voice; Helen Fancher, piano; William Rogers of Albany and Miss Martin, organ; Claude Holding, Albany, violin.

A change has been announced in the program of the Troy Choral Club. It is proposed to abandon the concert in the late spring and substitute another in the early fall. On the whole, criticism is favorable on the projected postponement.

G. B. O.

OPERA AND CONCERTS IN CLEVELAND.

CLEVELAND, Ohio, April 20, 1911.

Grand opera is the one absorbing topic of conversation in Cleveland. Thursday afternoon two trainloads of stars and scenery from the Metropolitan Opera House, New York, arrived, and Thursday night will see the opening of the spring festival of four operas. "Otello," "Tannhäuser," "Aida" and "Königskinder" form the list, and, strange to say, "Otello" is showing the poorest seat sale. Undoubtedly the result of so called Western taste. The house is entirely sold out for "Königskinder" on Saturday night.

The Paulist Choristers of Chicago, an organization composed of 100 boys and men, will give a matinee concert in the Colonial Theater on Tuesday, under the personal direction of Rev. William J. Finn.

In a concert at the Engineers' Hall, Monday night, the Rubinstein Club brought to a close its thirteenth season. As Wilson G. Smith aptly put it: "The season did not close in a blaze of artificial glory nor did it flicker and flutter; it closed with a good healthy illumination that cast a satisfactory glow upon past efforts and threw out rays of hopes for a successful future." Two local composers, Wilson G. Smith and James H. Rogers, were represented on the program, the former by the popular "If I But Knew" and the latter by "The Two Clocks." W. Dalton-Baker was the soloist of the occasion and made a most favorable impression. Director Charles G. Sommer has rounded out a season of notable work. Katherine Pike again proved that she is one of the best accompanists in the city.

R. N. O.

George Harris, Jr., in Canada.

George Harris, Jr., the tenor, who is on tour with the St. Paul Symphony Orchestra, has been meeting with brilliant success in the Northwest. A few of his notices follow:

George Harris gave three contrasted songs; the last in dance form was especially delightful. He has a fine tenor voice which it is hoped will be heard again before the close of the festival.—Bandon (Canada) Daily Sun.

Mr. Harris has a voice of agreeable lyric quality, producing his high notes with easy assurance.—Winnipeg Tribune, April 4, 1911.

George Harris was at his best and gave a very fine rendering of that most lovely of arias, the Prelied from "Die Meistersinger." He was recalled again and again and finally yielded to the insistent demands of the audience and repeated his success.—Manitoba Free Press, Winnipeg, April 5, 1911.

The program was varied with solos by Mme. Harriet Orendorf and George Harris, Jr., who so pleased their audience that an encore was demanded of each.—Fargo (N. D.) Courier-News, April 1, 1911.

Mr. George Harris, with his lyric tenor, made quite an impression in the Wagner Aria from "The Meistersingers."—Winnipeg Tribune, April 5, 1911.

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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

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vision.

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IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.THE worst of all Turkish atrocities is that coun-
try's music.SEVERAL opera composers have applied for the
right to set the Camorra trial to music."ATHLETIC spelling" is what a correspondent
dubs the name of "The Mendelssohn Four" which
appeared on the New York Athletic Club program
at their sixty-seventh ladies' day, April 22.No protest came from professional musicians re-
garding the raising of seat prices at the Metropoli-
tan, for, strangely enough, musicians rarely go to
hear opera unless they get their tickets for nothing.AMERICAN composers of symphony always should
send their manuscripts to publishers by express.
Sometimes the express companies lose packages en-
trusted to them and then they are obliged to recom-
pense the sender. Occasionally as much as \$50 has
been recovered in that way.RECORDS show that \$12,000,000 worth of peanuts
were consumed in this country last year. If figures
could be obtained on the subject of the amount of
money spent for piano lessons during the same pe-
riod, an interesting chapter might be added to the
history of American economics.COVENT GARDEN opened its Coronation opera sea-
son on April 22 and was the scene of a tremendous
Tetrazzini ovation. The great diva scored her usual
sensational success and proved conclusively that she
has lost not an atom of her almost fabulous popu-
larity in the English capital. John McCormack,
the Irish tenor, also had a triumph.GEORGE BERNARD SHAW claims that the mechani-
cal piano will in time revolutionize music. It is
revolutionizing music now, so many revolutions to
the minute, as any one may determine for himself
who ever has watched the rolls make their many
and melodious circuits in deference to the bidding
of the pneumatic or electric machinery.THE United States Opera Company of New York
City, with a capital stock of \$50,000, filed articles
of incorporation with the Secretary of State at Al-
bany, N. Y., on April 22, "to do a general theatrical
and amusement business, to own and manage thea-
ters, and give musical, dramatic, and other per-
formances." The directors are Louis F. Werba,
Mark A. Luescher, 1520 Broadway; Andreas Dip-
pel, Majestic Hotel, New York City; Bernard Ul-
rich, Chicago Auditorium, Chicago, Ill.IN our Berlin letter of this issue there is a pass-
age giving the interesting information that of the
1,600 available seats in the Berlin Royal Opera
House, only one-third, or about 533, are sub-
scribed for by the population of Berlin. There
does not seem to be much "Americanizing" at the
Berlin Opera in the way the public of that city re-
sponds to the offerings of the artists and manage-
ment. Comparison of those figures with the sub-
scription lists of our own Metropolitan must make
impartial observers smile.WITHHOLDING his announcements until the list
of artists was definitely completed, Director Henry
Russell, of Boston, now submits the following ro-
ster of singers for next season's operatic perform-
ances in Boston: Mesdames Tetrazzini, Nordica,
Gadski, Destinn, Garden, Melis, Gay, Gerville-
Reache, Homer; Messrs. Clement, Gaudenzi, Jad-
lowker, Zenatello, Slezak, tenors, Amato, Mar-
dones, Polese, Rothier, Scotti. Negotiations are in
progress with Mesdames Cavallieri and Lipkowska
and Messrs. Bonci and Constantino, while Alice
Nielsen (who makes her Berlin debut at the
Komische Oper, May 15) will appear as guest sev-eral times during the season. Among the local
novelties to be given, "Germania," "Pelleas and
Melisande," "Samson et Delilah," and "Ballo in
Maschera" are definitely promised, and several
others are being seriously considered. The French
operas will be conducted by M. Caplet, who has just
been chosen to lead D'Annunzio's "Martyrdom of
Saint-Sebastian" (with music by Debussy) for ten
performances to be given at the Chatelet, Paris,
during May and June.CHICAGO'S North Shore Festival was in a quan-
dary last week when Madame Gadski was compelled
to cancel her engagement there owing to illness.
The festival committee wired to THE MUSICAL
COURIER in a hurry to ask the whereabouts of Lou-
ise Homer. She was then on tour with the Metro-
politan Opera Company and her address was imme-
diately sent by THE MUSICAL COURIER to the Chi-
cago committeemen, who thereupon reached the
artist and engaged her to substitute for Madame
Gadski. The moral of the happening seems to be
that whenever managers or festivals are in need of
singers they had better communicate as quickly as
they can with THE MUSICAL COURIER.IN setting forth why Humperdinck's "Königs-
kinder" had a greater popular and financial success
in New York than Puccini's "Girl of the Golden
West," the New York Press remarks: "There are
several ways, we believe, of explaining this result.
For one thing, Geraldine Farrar found in the
pathetic little goose girl a medium that met instant
popular favor; for another, the live geese, intro-
duced for the first time on any stage, served as an
invaluable advertisement." Does the Press really
believe that the geese had anything to do with at-
tracting the rapt and reverent crowds which wept
over the moving story and touching music of
"Königskinder"? Put the geese in "The Girl of
the Golden West" and we warrant that the Puccini
opera will not become one whit more sincere or
affecting.AMBITIOUS press agents of musical artists should
confine themselves to facts when sending to THE
MUSICAL COURIER matter designed for publication.
This paper is not a repository for the disordered
dreams of pen pushers, who devise their weird
nightmares at so and so much per mare. THE MU-
SICAL COURIER is always glad to receive legitimate
news about musical artists and their doings, but
hereafter will refuse to accept descriptions of dog
or jewelry robberies, luxurious castles that exist
only in the air, and gratuitous reflections arising in
the minds of the persons "puffed," about opera
singing, about how to start a concert career, about
the view from the Wartburg, and about Florentine
art before it was Renaissance. We would advise
press agents to send all such fiction to the daily
papers, where it will receive a warm welcome and
unlimited space.AN interesting item of information is this from
the columns of the New York Sun: "It became
known yesterday that one of the wealthiest firms of
costumers in Europe is to take a part hereafter in
American operatic enterprises. This is the firm of
Baruch Brothers, of Berlin, who export their cos-
tumes to all parts of the world. They are to make
their first experiment here with 'Rosenkavalier,'
Richard Strauss' comic opera, which is to be per-
formed in English. Their representative here is
Fred Whitney, the impresario of comic opera." If
a Milanese music publishing firm is able to control
grand opera in this country, why should a Berlin
theatrical tailoring establishment not control comic
opera in America? If we now are being beaten at
the game of business monopolization, which we in-
vented, we should attribute it to the progressiveness
of the European pupils we educated.



REFLECTIONS

BY THE EDITOR.

PARIS, April 17, 1911.

THE ancient vandal was feared and hated because he destroyed monuments and valuable objects he was unable to appropriate; he was a barbarian, had no conception of art, and the leader, Genseric, had such a malign influence upon all he affected or touched that it became necessary to protect from destruction even those objects he and his horde had overlooked. Everyone with whom the vandals came in contact became infected with the spirit of ruthless disruption and desolation, what they call *bouleversement*, in France, and a type arose out of this movement that possessed itself of large tracts of countries which, even to this day, have not been able to redeem their natural gifts and advantages, so cataclysmic was the ruin fraught. The modern vandal is a different animal. He goes about furtively and in a sneaking, hiding manner, and injures objects of art either as an expression of revenge upon society or to prove his dislike of an individual. He does not harm society nor does he injure the individual, but he nevertheless secures the satisfaction of thinking that he does.

The other day such a modern vandal managed to get near the portrait of Paderewski, by M. Aimé Girou, which is in the Société Nationale des Beaux Arts' Salon, not yet open for the public, and lacerated it with a cut about fourteen inches long, made across the neck, as if to symbolize an attempt in reality. The person doing this has not been discovered or detected, nor is he suspected. This is genuine modern vandalism, the destruction for revenge of some sort. It is pitiable; it is incomprehensible; it is actually sad. Paderewski's portrait has been painted frequently and many painters are anxious to do it today. The vandal cannot reach them all. But he accomplished this feat and that is sufficient—there is nothing to be done. Even the intellectuals look at one another and seem to say that they cannot understand.

Autograph Sale.

During the first week in May an auction sale of valuable manuscripts will be held in Leipsic by the firm of C. G. Boerner, surpassing in interest the great sale six years ago of the Alexander Meyer-Cohn collection. This collection is owned by Dr. Carl Geibel, of Leipsic, and Herz von Hertenried, Vienna. There never has been collected, in any form, such numerous letters of the Reformation period, the chief item being an autograph letter of five pages of Martin Luther, directed to the Reichstag at Worms for the Emperor Charles V to read. The original manuscript of Schiller's "Hero and Leander" is a most remarkable piece and there are one letter of Raphael and two of Rubens.

The musical section contains thirty manuscript letters of Anton Rubinstein, twenty of Richard Wagner and twenty-five letters and ten cards of

Johannes Brahms, all hitherto unpublished. Of the letters of Brahms to Circuit Judge Dr. Adolf Schubring, of Dessau, an intimate friend of the composer (the list dating from 1856 to 1898), there are two extracts referring to his early days in Vienna (1863), in which he declares his admiration for Schubert. Brahms says: "The sacred memory of the great musicians—well, one is daily stirred by it. Particularly of Schubert, of whom one is impressed as if he were still alive, living now, here. One constantly meets persons who knew him and speak of him, new works of his are constantly coming to the eye and ear, the existence of which was not known, and that have been touched so little that it seems as if we must first shake off the sand before reading them."

In another letter Brahms says: "My love of Schubert is a very earnest feeling, particularly because it is not passingly heated. Where is there a genius like his that elevates itself so assuredly and thoroughly to the heavens, where the few First Ones reside? He appears to me like a young God playing with Jupiter's thunder, treating it at times even indifferently. He plays in a region, in a height, seldom attained by others."

The Schubert admiration was at times a passion with Johannes Brahms, whose magnificent spectral analysis was the finest test of the marvels of Schubert's creations.

German Production Rights.

The Society of German Composers, for the protection of its works, has just issued its bulletin for 1910:

Total receipts, 1910, 330,900 marks. 1909, 268,800 marks.

Production rights, 1910, brought 306,700 marks. 1909, 253,800 marks.

82.74 per cent. of this sum of 1910 was paid to the composers, text writers and other participants under the rules of the society.

Beginning with 1904, the society has collected 1,205,000 marks, of which 857,800 marks were distributed among its members.

The Paris Société of Authors and Composers, now fifty-nine years old, distributed over 3,000,000 marks this past year.

The German Society protects the works of 429 composers and text writers and of eighty-four publishing firms.

The old board of directors, consisting of Dr. Richard Strauss, Friedrich Rösch, Dr. Engelbert Humperdinck, Philip Rüter and Georg Schumann, was re-elected.

The Purchase of Hammerstein.

The issue of THE MUSICAL COURIER, March 29, containing the contract made between the Metropolitan and the Philadelphia Opera interests and Hammerstein for the purchase of the latter's opera

plant reached here last week and made a sensation in opera circles all over Europe. Our correspondents report many interesting comments, and the manner in which THE MUSICAL COURIER secured the secret document is dwelt upon without cessation. There was no breach of faith in any direction, so far as any one connected with these various interests is concerned. It is essential to say this in order to do away with suspicion, naturally evolved through the disclosure of publication or the publication of disclosure, just as one wishes it.

One thing, however, may be learned from the publication of the contract, and that is that no matter how binding such a contract may act upon all the signatories and parties interested therein, it has no binding effect on any one outside and it cannot have any such control. Even if we should search for motives and ask which of the parties would find it to their interests to give publicity to a secret contract, we would be operating in a blind alley, particularly in this case, because the Metropolitan and the Stotesbury interests would desire to maintain secrecy, and Oscar Hammerstein certainly would not care to have his mortgages betrayed. Hence, there is no reason why either side would care to give publicity to a secret document binding them both to silence, leaving aside entirely the question of honor involved, although Oscar Hammerstein did not pay Dr. Wüllner the \$2,600 he agreed to pay him under a defense that Wüllner broke the Sunday law. That might make people feel as if Hammerstein might also let the secret compact with the Metropolitan and Stotesbury fare as Wüllner fared with him. When Wüllner broke the Sunday law did not Hammerstein break it also? I merely ask because law is an enigma to me; it must be an enigma also to Hammerstein and certainly to Dr. Wüllner—now.

These are some of the difficulties we meet in endeavoring to analyze the motives that might have been the basis of the acquirement of the Metropolitan-Hammerstein contract we published. I understand that when Gatti-Casazza read it he was aghast and that William Guard, the press representative, on seeing it, made up his mind to join Hammerstein at the new London Opera House and resumé his old place; that there was consternation in a number of lawyers' offices; that Ricordi cabled for a rapid re-cabling of the essential parts of the text of the treaty; that Caruso made up his mind to sing next season more than ever, with a prospect of securing a Hammerstein engagement in London; that the press-room at the Metropolitan remained abandoned for a week.

It was a genuine newspaper beat. But this was due, partly, to the peculiar relations of the New York daily press to certain moneyed interests. Our good friends, the daily critics, should study the real

inwardness of the only and first publication of that treaty—a secret treaty—in the columns of this paper. Was it not really a kind of a protest against conditions that might be changed if the manly men among the critics would decide to extend themselves by demanding certain ethical rights? It seems worth studying.

The whole phenomenon is a peculiar commentary on the processes that prevail with us in order to accomplish results, and yet these results are not obtained because a drop of nitrate of silver falls into a tenor's throat and temporarily dislocates the whole opera scheme. We build on stars. We must submit to the result. Why buy out Hammerstein without insuring Caruso's throat against the ravages of the grip of empiricism in medicine?

Why tie ourselves down to one house in Europe that controls, through its admirable organization, our own opera business? Hammerstein was able to sell out because Ricordi did not own him; neither will Ricordi own him as he does the Covent Garden repertory. Ricordi is right; so is Hammerstein; and I think I am right, too, in telling the story as I do. No one else will. No one else will dare to tell it. The daily papers will write all around it, but they will not tell it as does this paper. Hammerstein had something to sell. Had he been in contract with Ricordi he could not have sold, because he could not sell what Ricordi owns. The Metropolitan Opera Company cannot sell to any one, because Ricordi owns the repertory and dictates, even to the extent of continuing the production of such a failure as "The Girl of the Golden West"—see New York daily papers. I am not quoting this paper at all; I am quoting the dailies. There is not a man connected with the Metropolitan who will dare to say to Ricordi, "We propose to withdraw 'The Girl' as a matter of respect for judicious opinion"; not one. Good for Ricordi. The firmer his grip on opera in America, the greater must become our admiration for his business acumen. We Americans admire a man who has the brains to monopolize an industry; then certainly we admire the brains that monopolize an art in a so-called free land like America.

The Metropolitan could not sell if it wanted to, because it cannot sell Ricordi, the real owner of the whole Italian outfit in New York, Boston, Chicago and Philadelphia. Through his command of the situation, Ricordi also controls the engagements of the artists, and, at times, dictates the casts. Is that not satisfactory? Doing this all from a revolving chair in a Milan side room. And we call ourselves level-headed men? Oh, what chumps, what chumps we are. And Europe knows it. And so does Hammerstein.

Mahler.

Gustav Mahler has returned to Europe and will enjoy part of the time as the guest of General Picquard, the friend of Dreyfuss, a good pianist, a Beethoven dilettant, formerly minister of war and now in command of the military division of the North East, with Lille as headquarters.

Mahler is probably the foremost synthetic conductor we have had in America, outside of Arthur Nikisch, although in the final evidences of a thorough analysis, not only of detail in execution, but in the sense of poetical testimony, he is not equal to Nikisch. But he is unquestionably an artist of first quality with the baton and none of the old line of directors ever approached him. That kind of direction was not known to the local authorities in orchestral conducting in the older periods. In comparison with the big virtuoso conductors of the present period, Theodore Thomas was a human metronome, a drill master who never yielded for a moment to a flexible or emotional indiscretion, as he would have called it. There was no individuality possible, either on the part of the conductor or the composer whose work was played, and to listen to

the performance of a Beethoven or Brahms symphony constituted a laceration of mind, as is the case now in most instances. Mahler is an artist and his production of Berlioz, the first time New York actually heard Berlioz, all former productions of Berlioz having been travesties in comparison, places us under obligation to this erudite musician, particularly considering the material he had at his disposal.

And this brings us to the issue. The Philharmonic nonogenarian players insist upon occupying their places. Mahler, with the assistance of one of the violinists, attempted a *coup de théâtre*, but failed, and that led to his illness, during which the concertmaster, Theodore Spiering, exhibited his capacity as conductor. But Mahler could not reform orchestral New York. Adding to this his lack of tact—strange anomaly on part of a tact beater—and we see quickly why he could not maintain himself and why secretary Leifels is over here on a search for a conductor. As a personality Mahler is so completely self-centered that he loses his own personality; it is consumed within himself. If he were told this, he would not be persuaded, because his egotism could not grasp the possibility of doubting his own recognizance. As a conductor he is remarkably gifted, as a man he has no gifts; he accepts every compliment as a truth. As a musician he is conscientiousness itself; as a personality he is too conscious of himself. These are all contradictions that constitute a bar to practical and purposive success; hence Mahler wanders from one city to another, dreaming of conquering, when he himself establishes the impediment that prevents conquest. Who will take his stand? New York has need of as many thorough conductors as it can support considering the awful mess made by some who insist upon remaining there. BLUMENBERG.

HIAWATHA'S FIDDLING.

(An incident in the history of Hiawatha not mentioned in Longfellow's incomplete story.)

Then his fiddle Hiawatha
Stuck beneath his chin of copper—
For its color was as copper,
Like a leaf of mild Havana—
Raised his bow with hair of horse-tail,
And the hair was white with rosin
From the pitchy gum of fir-tree,
Where it grows upon the mountains—
On the Allegheny Mountains—
Drew it slowly, drew it quickly,
Back and forth and up and downward,
Till the fiddle shook with music,
And the squirrels in the forest
Laughed at Hiawatha's bowing,
Laughed to see him standing, scraping
Underneath a shady cedar,
While the buffaloes in wonder
Bellowed loud and fled in terror,
And the salmon in the river
Swam away in finny anger,
And the eagles and the herons
Flew to Canada, disgusted.

Minnehaha heard the music
In her wigwam in the valley,
Heard the scraping and the rasping,
Heard the Iroquois spiccato,
And the trill of the Algonquin,
Saw the buffaloes in terror,
Toward the sunset running westward,
Saw the salmon in the river
Darting wildly up the rapid;
Saw the eagle and the heron
Flying northward to Toronto,
Heard the wail of desolation
From this violin concerto.

Then she called to Hiawatha,
Bade him burn his old Cremona

That had wrought such wrack and ruin;
Burn the Strad. and cast the ashes
To the east wind in its fury.

And she snapped the bow asunder,
Broke it on her knee of copper—
All the rest of her was copper,
Like the chin of Hiawatha—
Broke it twice and tore the horse-hair,
Cast it from her in a temper;
But the strings of lamb tripe twisted
She preserved to tie up parcels.

"Go and get your bow and arrow,
Learn to shoot and earn your living,
Oh, you Huron Paganini,
Oh, you Kubelik the Mohawk,
Oh, you Joachim Ojibwah,
Oh, you Omaha Macmillen!
Who will feed our eight papposes
When our family is hungry
If you fiddle at Tchaikowsky,
And go silly on Wilhelm?
Will the venison come homeward
For an up staccato bowing?
Will the wigwam grow unaided
While you saw at Wieniawski?
Who will find the ready wampum
When our credit is exhausted?"

Thus was Hiawatha scolded
In the forest by the river,
Underneath the shady cedar,
While he devil-trilled Tartini,
With the squirrels munching chestnuts.

And the heron and the eagle
From Toronto flying southward
To the Coney Island marshes
Saw him cast his old Bergonzi
In the flames till it was perished—
Saw him burn the loud Maggini,
And destroy the harsh Di Salo,
Saw him cast the ashes broadcast
To the east wind in its fury.

Then was Minnehaha happy
When she found that Hiawatha
Would so readily obey her,
Knuckle down without resistance,
Would do all that she commanded.
She was happy in the forest
When she saw that Hiawatha
Was no longer a musician,
Was no more a violinist,
But a hunter and a fisher,
With a keener eye to business,
And a man to build a wigwam,
Find her firewood for her cooking,
Then she took him for her husband,
Took for worse, or not much better,
And he followed Minnehaha
Where she led him on the prairie.

We could fill some twenty columns
With these flabby, rhymeless trochees,
All about their married squabbles,
Like an evening daily paper.
We could tell . . . but space is lacking.
This is all the information
That is truthful and trustworthy
In the Hiawatha legend.

ACCORDING to cable advices, "Baron Trenck," the comic opera about which something was told in a recent London letter of THE MUSICAL COURIER, was not a success at its première there last Saturday evening. The cabled reports praise the music and the lavish production by Fred C. Whitney, but blame the weak libretto for failing to interest the London public and critics.



Theodore Spiering, Prof. E. M. Bowman and Ernest Hutcheson sat around a table in the café of the Hotel Wellington last week and told of characteristic teaching and other musical experiences they had undergone, while an ubiquitous MUSICAL COURIER reporter near by pointed his ears and his pencil and jotted down some of the anecdotes he overheard. Said Hutcheson:

"One of the funniest things I ever heard of happened to me in Baltimore, when my friend Howard Brockway was my colleague on the faculty of the Peabody school. He and I had been discussing the difficulty of trying to make the musical idea sprout where there was no fertile seed to start with, and we soon came into conflict as to which one of us possessed the stupidest pupil.

"I have one," I asserted, who does thus and thus."

"Mine, however, does thus and so," returned Brockway.

"Ha," I snorted, 'but mine does so and so.'

"Well, was the answer, 'I need say no more than that mine does this and this.'

"Hold," I protested; 'there is only one pupil in all the world who does this and this, as you have just asserted, and she is my pupil, Miss X.'

"Miss X? Why, she is my pupil," shouted Brockway, and roared with laughter.

"Pardon me, but there must be some mistake. Surely I know the name of my own pupil. Miss X. studies piano with me."

"Don't be ridiculous," argued Brockway; 'she studies piano with me, and to show you that I'm right, we'll go to the secretary and ask her.'

"Next day Brockway and I met at the school, and during noon recess went to the secretary, who looked up Miss X.'s enrollment record. The verdict ran that Miss X. had entered herself to study piano with me and theory with Brockway! 'You keep her by all means,' I said to Brockway, quickly, for I knew he would not miss the same chance for a joke on me if I gave him time.

"On another occasion, a boy presented himself for examination, and one of our teachers tested him as to his sense of pitch. The instructor struck C natural on the piano. 'What is that?' he asked.

"Major," replied the lad.

"D flat was then struck.

"Minor," was the youthful candidate's prompt answer.

"G natural completed the trio of test tones.

"Augmented," volunteered the aspirant.

"Where in the name of Orpheus did you learn that?" asked the examiner in unfeigned astonishment.

"I didn't learn it; I always knew it," came from the proud and confident youth.

"He reminded me of the girl whose mother brought her for voice instruction. After hearing

her sing, our vocal professor remarked: 'Now I shall examine her ear.'

"You needn't do that," interposed Mater, 'they're quite clean; I washed them myself.'

"Mothers furnish me with much of the amusement I get in the course of my teaching at Baltimore. I remember one maternal grenadier who stormed into my room and handed me a book of Czerny studies which I had prescribed for her daughter.

"Huh! what's this?" she demanded.

"I told her what it was.

"Yes, but look at the price."

"I looked. The price was fifty cents. I began to explain that I was not responsible for the expense—

"Expense?" was the indignant rejoinder; 'that's just the point. They're too cheap. Why, young man, my girl has played studies that cost two dollars per book.'

Professor Bowman had an amusing anecdote to relate regarding a Rubinstein recital which he attended in London. "I was very angry," he said, "concerning the manner in which the English people had neglected Rubinstein and failed to recognize his greatness, while they deified Sir Charles Hallé. It was my good fortune to be present at the very concert which turned the tide in Rubinstein's favor, but although he had played like a god throughout his program it was not until the very last number that the enthusiasm reached a really worthy degree, and, strangely enough, that was the one piece of them all which the gifted player did not do with his customary superlative brilliancy. I remember that the selection was Liszt's arrangement of the Mendelssohn 'Midsummer Night's Dream.' At the instant when the last chord resounded, a wild eyed old maid turned to me, her eyes a-glowing and her corkscrew curls a-flying, and gasped: 'Isn't it marvelous?' 'Yes, madame,' I answered, 'it is truly marvelous. I never heard so many wrong notes in all my life.'

Theodore Spiering cleared his throat. "Last summer," he began, "when Gustav Mahler was rehearsing his eighth symphony at Munich, something went amiss with his orchestra, and he telegraphed to me, to Rosé, of Vienna, and to the concertmaster of the Leipzig Gewandhaus to rush to Vienna and help him out. We all appeared in Munich next morning and hastened to rehearsal, each one oblivious of the presence of the other, until we reached the hall. There we compared telegrams and found that each of us had been asked to jump into the concertmaster's chair at once. Entering the auditorium, we found the rehearsal in progress and everything going along in perfect peace and harmony. We listened until the end and then Mahler came down

from the platform and walked toward us. When he saw the man from Leipzig he started in glad surprise. 'Ah, my dear friend,' he exclaimed, 'what a delightful and unexpected pleasure. What brings you here? And Rosé, too—well, of all good luck. I suppose you came here for the Strauss festival. It is to be great, I hear. You know I—by all the gods of music, if that isn't my old colleague Spiering. How are you, dear fellow? I thought you were in Berlin. I'll wager you dropped into Munich just to see the Wagner performances, didn't you? What a meeting! Come, we will all go to dinner together.'

"What is the point of the story?" queried THE MUSICAL COURIER MAN.

Spiering looked him over coldly. "There is none," he answered, and buried his face in a beaker of fiery Celestin vichy.

Louis C. Elson has a good story which he never springs in the presence of opera stars, for fear of making enemies of them for life. It is this: "Nero loved to receive recompense for his songs, not from any avarice, but from the fact that this stamped his artistic value. The senators of Rome more than once took advantage of this foible and engaged the Emperor to appear in a soirée musicale in their palaces. On one occasion he was offered 1,000,000 sesterces for a single appearance. As this sum would be equivalent to \$37,500 of our money this may stand as the highest salary ever paid to a singer and causes the rewards of even a Patti to seem small."

Hans Richter, one of the greatest of living conductors, is celebrated for the quaintness of his German-English. Speaking of the great uneasiness felt by his wife in sea traveling, he said: "Unless Frau Richter lies she schwindles."

—Beau Broadway.

A Western exchange asks frankly: "Which is worse—to hear a man play a Chopin nocturne or to see a woman wearing harem trousers?" It all depends on how well the man plays the nocturne.

Calamity Note—Alexander Siloti and Sergius Rachmaninoff are cousins. Each one blames the other.

After looking over the piano recital programs heard in New York last winter, "Variations" is willing to bet a pibroch against a passacaglia that there once was a composer named Felix Mendelssohn who wrote music for the piano.

LEONARD LIEBLING.

DISORGANIZED ORGANS.

Every one who has the welfare of music at heart must note with dismay the change that has come, and still continues to come, over the organ building of some time past and present. The organ is losing its character in its imitation of the orchestra. If it could become an actual orchestra instead of a poor imitation of one our regret would be less keen, perhaps, though we very much prefer the organ as an organ. We do not mean to find fault with mechanical improvements. Whether the action is tracker, pneumatic, or electric, or whether the pedals are radiating or parallel, has nothing to do with the character of the instrument. We want the instrument suitable for the works of Bach, Mendelssohn, Rheinberger, Guilmant, and other old and modern writers for the organ.

We know that there are organs installed every week or so in churches today that are unable to do any kind of justice to real organ music. We have heard as eminent authority as William C. Carl say that he has frequently to change his program when he finds the kind of organ he has been engaged to inaugurate. The sonata has to be discarded for the operatic transcription, the musical essay has to give place to the musical short story. We cannot say whether the organist or the organ builder is the more to blame. We are inclined to the belief that the tendency of the amateur or semi-professional organist employed in so many churches is toward the imitation orchestra kind of organ. Needless to say, it is only the least cultured musical ear that finds satisfaction in an imitation orchestral tone. We are positive that no orchestral conductor would find any merit in the mechanical reproduction of the living tones of the instruments of the orchestra. The musician and the cultured amateur like the organ to sound like no other instrument. For grandeur, dignity, breadth, solemnity, the organ is unique and unapproachable. But the twittering and cuckoo-ing and bleating of the new-fangled flute, clarinet, oboe, and vox humana stops are unendurable to a lover of the noble organ.

We confess our utter inability to understand why organists wish to make the organ sound as little like an organ as it is possible to make it. We detest the masculine woman, the feminine man, and the disorganized organ. Give us the real thing, or nothing at all.

Lest we be misunderstood let us add that we have no objections to these "fancy" stops as accessories to a big organ which is first of all complete in the characteristic organ tone. If an organ is to have three manuals and pedals, with fifty stops, the builder can put in a goodly number of open and stopped diapasons, bourdons, principals, salicional, spitzflöte, lieblich gedackt, clarabellas, and dulcianas before he begins to add sesquialteras, fifteenth, piccolo harmoniques, vox humanas, orchestral oboes, clarions, mixtures, and so on.

But the foolishness appears when the organ builder, in a smaller organ, omits the solid diapasons in order to find room for his solo reeds; or even in a very big organ, when the reediness and brilliancy of the organ are far in excess of the weight and body of tone. It is not the function of the organ to play cradle songs, romances, cavatinas, gavottes, rustic dances, waltzes. An organ may possess a few so-called "pretty" stops suitable for most unsuitable and sentimental music and be entirely lacking in those essential qualities necessary for the performance of real organ music by the great, or even moderately good, composers for the organ. And the organ that is dominated by the "screamy" stops is like the tail wagging the dog.

It may be pedantic on our part to repeat Berlioz's famous comparison here, but we do so, nevertheless. Said the astute French composer: "The orchestra and the organ do not blend well." He gives a number of reasons, which need not be repeated at present. But he makes the remark that "The orchestra

is King, the organ is the Pope." History teaches us that those two potentates have never been in harmony and equality at the same time. And experience teaches us that the orchestra imitates the organ very badly, and that the organ made in imitation of an orchestra is a sorry chest of whistles.

BERLIN AND BOSTON.

When we read that the Budget Committee of the Prussian Parliament has just passed a vote of \$750,000 for the purchase of land for the new opera house in Berlin, and when we learn that the building itself is to cost \$5,000,000, which has the purchasing value of \$7,500,000, or thereabouts, in the United States, we get the impression that the Berliners must be fond of opera. Yet what do the facts reveal? The box office receipts show a great deficit every year. In so far as receipts and deficits go, the recent season of opera in Boston with a deficit of \$137,000 compares very favorably with the Berlin season, financially. The figures show that neither in Berlin nor Boston is there a big enough public willing enough to pay sufficient to cover the expense of producing opera. From a purely business point of view it seems an incredible folly to produce operas at all. Still, they manage to exist. An operatic manager is like the old woman who kept a small grocery; she lost on everything she sold, but she sold so much that she made it pay!

In America we look on opera as a luxury; in Germany, and a few other lands, it is a necessity. The Royal theaters of Prussia receive \$400,000 yearly from the government. The Berliner does not ask if the opera pays, any more than the Bostonian asks if the police force pays. If we look at the police from a business point of view we will soon conclude that they are a poor paying concern. But none of us would care to live in a land where the government was too niggardly to supply police for our protection against the vicious. And the inhabitants of the great German cities would scarcely like to have their subsidized operas left to the chance support of the public. For the educated very well know that the vulgar greatly outnumber the cultured in every land, and if the opera depends on the support of the great public, then the operas must become vulgar in order to attract the vulgar. On the other hand, a subsidized opera not only caters to the better class, but it also helps to raise the lower classes by keeping up its standard without concession to the vulgar. We have only to look at the degraded buffoonery, called musical comedy, which fills half of the New York and London theaters, to see the kind of inane play and silly music required to attract the great public in the two English-speaking nations which have no subsidized opera.

Of course we have grand opera on a magnificent scale, as has also London, for a few weeks in the year. But how? By the munificence of wealthy subscribers, some of whom are actuated more by social than musical impulses. If by any chance it should come about that it was no longer fashionable to go to the opera we fear that our operas without subsidy would go to the wall. If no government or body of subscribers made good the deficits of the Berlin and Boston opera seasons, both of them would collapse. Apropos, in THE MUSICAL COURIER's Berlin letter of last week is a paragraph reporting a speech by Hans Gregor, ex-head of the unsubventioned Komische Oper (and now chief of the Vienna Opera), wherein he admits that his Berlin enterprise was not a success, because it failed to attract fashionable patronage and could not be run at prices of admission low enough to appeal to the general public. Is it to be ever thus and everywhere?

Would be prima donnas will be waiting on the street corners in Europe to waylay Dippel.—Rochester Post-Express.

College of Music and German Conservatory Concerts.

Hein and Fraemcke's flourishing New York institutions, the New York College of Music and the German Conservatory of Music, situated at 128-130 East Fifty-eighth street and 306 Madison avenue, respectively, gave individual students' concerts last week in College Hall. The junior class of the conservatory furnished piano, violin, cello and ensemble numbers and recitation, these being the players: Ethel Bruns, Elsie Glanz, Bertha Marks, V. Ballin, K. Helekal, M. Bruns, B. Liebson, Bertha Zimmler, Charlotte Spitz, Emma Krasnoff, Alice Bruns, Marjorie Bailey, David Tancheski, Consuelo Furst, Henrietta and Frances Fiedler and B. Diamant. Of these Charlotte Spitz played with unusual accuracy, Emma Krasnoff showed herself a talented child, and David Tancheski proved he had applied himself well. Consuelo Furst played Liszt's "Regatta" brilliantly.

The college program had similar variety, Estelle Werner playing von Weber's "Polacca in E" effectively; Cyril Towbin is a manly and talented young violinist, and there was excellent ensemble in a Beethoven trio, played by Maria and Carl Klein and Bernhard Diamant. Carl Klein deserves special mention as soloist. Others who took part were Mildred Weiss, George A. Bernard, Anthony Kamp (a first rate violinist), Hattie Sturmdorf, Mabel Korman, Rose G. Tabib (a brilliant pianist), and Charles H. McMichael, who has much piano talent. These played works by the big composers, Mendelssohn, Vieuxtemps, Hiller, Massenet and others.

Most of the young players played from memory, seldom slipping, and with such earnestness and accuracy that it gave pleasure. An evening spent at a students' concert by either institution gives the visitor a good idea of the methods pursued, and which have built up a following numbering into the hundreds. One of the directors is always present, and everything moves with alacrity, so that the audiences are never wearied with waits or overly long programs.

Kathleen Parlow Postpones Sailing.

Kathleen Parlow had her passage booked to sail for Europe on May 17, but she was obliged to postpone the date in order to fill the rush of concert engagements her American manager, Antonia Sawyer, closed for her. Thursday night of last week, Miss Parlow played for the University Club. Monday and Tuesday evenings of this week she played at the concerts of the Mendelssohn Glee Club in Mendelssohn Hall. Other bookings include a recital at Oberlin, Ohio, the Springfield (Mass.) music festival and a number of important private concerts and musicales.

In addition to the engagements with the Boston Symphony Orchestra, the Cincinnati Symphony Orchestra and the Toronto Symphony Orchestra for next season, announced in THE MUSICAL COURIER last week, Mrs. Sawyer has also booked Miss Parlow for a pair of concerts with the Philadelphia Orchestra. The engagement with the Boston Symphony is for a tour.

Miss Parlow might have remained in this country until the middle of June, but Mrs. Sawyer was obliged to refuse all offers after May, because the gifted young violinist has dates to fill in London during June.

Aldrich to Summer at Plattsburg.

Perley Dunn Aldrich, the well known vocal teacher of New York, has taken a cottage for the summer on Cumberland Head, Plattsburg, N. Y. The cottage is situated on the shore of Lake Champlain, where the boating, bathing and fishing are excellent, thus making it an ideal vacation spot for those who desire to combine pleasure and study. Mr. Aldrich will take with him a limited number of pupils from July 1 to August 15. During this summer season he pursues the plan used by the elder Lamperti and by Marchesi of giving his private lessons in the presence of the other pupils in order that those studying with teaching in view may have the opportunity of observing his work with other voices.

Mr. Aldrich is an exponent of the celebrated Sbriglia of Paris, who trained De Reszke, Nordica, Flançon and many other famous artists, and being a fine singer himself is able to illustrate his teaching to his pupils.

Peavey Piano Recital in Brooklyn.

N. Valentine Peavey, the pianist, is to give a piano recital in the Auditorium of the Y. M. C. A., Brooklyn (Bond and Fulton streets), Friday evening, April 28. Mr. Peavey will play compositions by Haydn, Grieg, Chopin, Weber, Liszt and Carlos de Serrano, who, by the way, was Mr. Peavey's teacher.

Another Saenger Pupil in Germany.

Carolyn Ortman, a young American pupil of Oscar Saenger, has won success in Chemnitz, Germany, singing Wagnerian roles. Miss Ortman has appeared as Elsa, Elizabeth, Senta and Sieglinde.

THE SOSTENUTO PEDAL.

ITS USES AND NECESSITIES.

BY A. J. GOODRICH.

PARIS, March 15, 1911.

In Paris, as well as in London and other old world cities, it has been a subject of surprise to me that none of the grand pianos are provided with a tone sustaining pedal in addition to the regular damper pedal.

In the United States nearly all grand pianos, and many upright pianos as well, contain an auxiliary damper pedal. Its mechanism is neither complicated nor extensive, and I had supposed that its utility was quite generally appreciated, especially since there are many piano morceaux which cannot properly be expressed without this separate tone sustaining device. Even such simple instances as Ex. (A) require the aid of a sostenuto pedal, since the pedal note, G, must sing during the two full measures quoted:

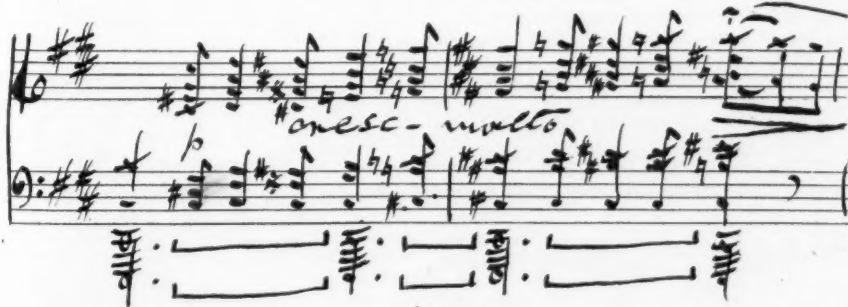


EXAMPLE A.

To play the entire phrase with dampers raised would result in unjustifiable dissonance; and if the damper pedal be changed after each chromatic chord, then the pedal note would be sacrificed.

Composers who are accustomed to the resources of the orchestra, with its many individual forces, make free use of stationary tones below, which of course, do not in any way prevent, or interfere with, the orderly musical progressions of the upper harmony, since the pedal note is assigned to one or more base instruments. The unity and tenacity of the pedal note thus produces its proper effect, while the changing chords above succeed one another, either legato or staccato, and the vibrations of each harmony continue only so long as the value of the notes demands. In this respect the piano with only one damper pedal is very deficient. If the dampers be raised for the free vibration of the pedal note, then all other tones will be equally free in vibration, and the inevitable result will be, that in Ex. (a) for instance, the entire series of four different seventh chords continue in vibration beyond their proper notated value, and therefore all would be heard simultaneously at the end of the phrase in a jargon of sound!

The following excerpt (b) from Godard's fourth barcarolle, demands still more imperatively the sustaining pedal:



EXAMPLE B.

The duplicated pedal note on the dominant is here essential to the harmonic design above, which were otherwise desultory and ineffective. The low, sustained tone is in fact the only justification for those parallel chromatic harmonies above, and therefore the pedal note is an essential feature. Yet without the auxiliary pedal this design cannot possibly be executed, even by the most skilful pianist.

We know that what is termed in my "Analytical Harmony" the diapason chord is generated acoustically from a fundamental base; and not only this conglomerate mass, but chromatic tones as well, and a number of klangs which have no visible notation or representative symbol in modern music. These are necessarily unrecognized in musical com-

position, being outside of and contrary to our eighty-eight chromatic tones and our system of octave scales. We can conceive of the dominant ninth chord suspended over that of the tonic, but we cannot conceive of the subtonic and leading tone both in simultaneous vibration,—much less of the quarter tone wedges endeavoring to cleave the minor seconds into unmusical subdivisions. The physical science of acoustics has little relevancy to the plastic art of music. One begins where the other ends; they are opposed to each other in all ultimate results.

I have demonstrated this in the columns of THE MUSICAL COURIER, especially in the brochure, "Supposed Physical Basis of Harmony." The appeal of all artistic sonant representation or expression is directly to the auricular senses; hence if it be not comprehensible to those senses the effect is void and the object is lost in confusion.

Richard Strauss, in his operas "Salome" and "Elektra" has availed himself of all possible realistic devices and agencies in representing the confusion and turmoil of a street scene. The babel of voices, rumbling of carts and carriages, clatter of horse hoofs, all combined in a distracting composite sound (more noise than music), which is the bane of city life, and which the composer has transcribed into his score. At one of the "Salome" rehearsals Destinn complained that she could not apprehend the key on account of the absence of any recognizable tonality. Strauss, who was conducting, assured her that if she would but project her head from an open window on Potsdamer Strasse she would hear just such sounds as issued from the singer and orchestra in this scene! In partial justification of Strauss (and in my opinion he needs the benefit of all extenuating circumstances), it must be remembered that a street scene was being represented with all the action and reality of the original event, and in consequence there is in both operas an apparent *raison d'être* for the jargon of which Destinn and another noted singer complained. But this is not, nor does it pretend to be, absolute music. It is pictorial realism.

That long tonic pedal note in the finale of Schumann's "Etudes Symphoniques" is a fair illustration of the necessity for an auxiliary tone sustaining pedal. This enables the pianist to separate the organ point from the upper themes and harmonies by means of a more frequent use of the regular damper pedal. In all such instances the damper should be raised and lowered twice in each measure, which is clearer than the customary manner of pedaling such passages.

In the absence of a sostenuto pedal some pianists resort to a quick, partial release of the damper pedal in order to stave off certain dissonant vibrations. But this device is seldom entirely satisfactory, since the sonority of the organ point is usually destroyed thereby. Hence it is a doubtful expedient in the majority of instances. Many of the pedal note effects in the Bach-Liszt toccata and fugue in D minor require a sostenuto pedal in order to make the

polyphony clear by separating it from the stationary base. (See measures 63, 64 and 65 of the fugue, not counting the incomplete measure at the beginning.) Against the doubled tonic below the tenor sings the subject, while above there is an elaborate counter subject. These two voice parts should be enunciated clearly; but this were impossible if the low D's be sustained with the damper pedal. (See also the prelude by Rachmaninoff.)

A point for consideration enters here, though I suspect that the weight of precedent (or prejudice) will leave my objections suspended above the balance. Reference is made to the size of the room wherein a given performance is heard. Carnegie Hall, New York, Queen's Hall, London, Salle Gaveau, Paris, or Saal Philharmonic, Ber-

lin, are sufficiently spacious to dissipate much of the non-harmonic dissonance which results from injudicious pedaling. The most musical tones penetrate farthest, and therefore the dissonances (those which are non-harmonic) degenerate into mere noise, or unclassified sounds which have little penetrating power. These are overpowered by the purely musical tones and become quickly dissipated in a large concert hall. "Distance lends enchantment," not alone "to the view," but to the music, and I have often observed that in the rear of a large concert hall the beauty of certain effects was enhanced far beyond what it would have been in the immediate vicinity of the stage. No allowance is made for the varied acoustical conditions which exist as between a small and a large hall. The result is that many effects planned for a great concert hall are objectionable in a recital hall.

For lighting and heating purposes mechanical experts estimate the exact number of cubic feet contained within the area of a given room. The dynamic and acoustical properties of sound should also be adjusted to the conditions under which they are to be heard. The volume and mass of tone, accessory sounds, movement, rhythmic peculiarities, all ought to be considered among the plans for a concert or a recital.

St. Louis Honors Robyn.

Alfred G. Robyn has just returned from a trip to his former home, St. Louis, where he went to participate as soloist at the Amphion Club concert, of which he was the former director. An enthusiastic audience welcomed him, not the least important member of which was young Miss Robyn, who waved her hand from the balcony and cried "Da Da!" in one of the most impressive moments.

The St. Louis papers spoke of the concert as follows:

Wherefore, all in all, it was a great night for the return of the native. In addition to his keenly sympathetic treatment of the Kroeger composition Robyn played Wagner's "Magic Fire" music, the exquisite Schubert-Liszt "Serenade," the "Poacher Song," by Ritter, and a composition of his own, and the audience recalled him again and again to the footlights, seeming never to tire of submitting this proof of sustained liking for the player and his work. At one moment a great armful of roses, worthy of the most beautiful prima donna, went across the stage's rim and was handled by Robyn with amazing facility, remembering that he's a mere man, prior to being tenderly laid on the piano preliminary to his second touching of the keys. At another moment the former St. Louisian was compelled to leave the box where he had found refuge with Mr. and Mrs. Norvell, Mrs. Kroeger and others of a big party, and again emerge upon the stage to bow his acknowledgments of the St. Louis tribute. Truly, this prophet was not without honor in his own country!

And, in addition, one of the big hits of the evening was scored by the Amphion Club's singing of one of Robyn's own songs, the sweetly emotional "Answer," which has been warbled from so many youthful throats swelling with the rapture of Love's young dream. The Amphion singers sang it well, too, winning a rightful share in the great applause that followed.—St. Louis Post-Dispatch, April 19, 1911.

Alfred G. Robyn, founder and former director of the club, returned to St. Louis from New York, where he is now residing, for the express purpose of participating in the entertainment. Mr. Robyn contributed several instrumental numbers to the entertainment, playing three of Ernest R. Kroeger's compositions, in compliment to his successor. These were followed by a transcription of "Feuerzauber," from Wagner's "Trilogy," which was much appreciated.—St. Louis Star, April 19, 1911.

The popular personal graces which so distinguished the former conductor of the club were very much in evidence in Robyn, the soloist.

An ovation was given to him by the large audience, the enthusiasm of his friends even extending to the degree of handing him an enormous bunch of American Beauty roses.

He disposed of this incumbrance as gracefully as any prima donna by depositing them on the piano, sitting down again and giving his admirers a pleasing nocturne of his own composition.

Mr. Robyn, in compliment to his successor, Mr. Kroeger, as conductor of the Amphion, played a selection by the latter, entitled "Words," as his opening number.

His other selections were the "Magic Fire" music by Wagner, the beautiful popular classic, the Schubert-Liszt "Serenade" and the "Poacher's Song" by Ritter, all of which were played with most poetic fervor.—St. Louis Republic, April 19, 1911.

Robyn is to play Tuesday night before the club he formerly directed. He will return to New York at 11.40 Tuesday night. His immediate return is made necessary by his new opera, "Will o' the Wisp," as he must be in New York Thursday to conduct an orchestral rehearsal.

Robyn departed from St. Louis about a year ago. He returned for a short visit in July. He will come to St. Louis next for the premiere of his opera, April 26.—St. Louis Times, April 18, 1911.

On Sunday evening, April 23, Mr. Robyn was the recipient of a handsome portfolio from the choir of the Tompkins Avenue Congregational Church, Brooklyn, in token of their appreciation of his services as organist and choirmaster during the past year. The presentation was made by Miss Miller on behalf of the choir after the service, and a happy time was enjoyed by all, the occasion being also Mr. Robyn's (?) birthday. He has been extra busy of late getting ready his new opera, "The Will o' the Wisp," which will be brought out on April 26 in St. Louis.

Child (during pause in sad song rendered with much expression)—"Oh, mummy, the poor lady herself isn't liking it, either!"—Punch.

MISPRONUNCIATION IN SINGING.

[FROM THE LONDON TIMES.]

The mispronunciation of the language in singing, which we have called singers' English, is not a mere matter of taste or of individual defect or of general sloveliness, but a much more serious evil which does not seem to be recognized. It is based on a radical misconception of the nature and function of singing, and it is systematically imparted to pupils and students as part of their training. In other words, a practice which negatives the very purpose of song is regarded as a necessary part of it. And this is a recent thing. Mr. Anstice, in a letter which we published on Wednesday, has reminded us that Sims Reeves never used singers' English himself or allowed his pupils to use it, nor did any of the great artists of his generation and the next to it. Some remain to prove it. There are, for instance, Madame Patti and Sir Charles Santley; their diction is always pure and straightforward. They do not roll their "r's" and distort the vowel sounds in the modern fashion. Sir Charles Santley has asked many hundreds of times why people imagine a vain thing, but it has never occurred to him that they "imagine a veen theeng," which is as near to the current pronunciation as spelling can get. Individual singers may have taken liberties here and there with some particular vowel falling on a particular note, but that was because it presented a special difficulty to them. Sopranos, for instance, generally find it difficult to produce certain vowels near the top of their register; and, when the tissues lose their elasticity with the lapse of years, all singers are liable to some trouble of the kind, which they have to evade. In his later years Mario used to take great liberties with the words in high passages. But alterations made on that ground are compulsory, not intentional, and are entirely different from the deliberate practice of mispronouncing words on principle. That is wholly modern. The old ideal was an equal mastery of all vowels in every part of the voice and the most natural enunciation possible. It is still the ideal in other languages. The most accomplished and effective singers are those who most nearly realize it.

That this is the true ideal becomes at once apparent when we recognize the proper function of singing. The singer is saying something to the listeners, is interpreting to them the words of the poet, the dramatist, or the sacred writer, but in tones more expressive than ordinary speech. Singing is speaking enlarged or magnified. The ordinary spoken sounds are magnified in three ways; namely, in regard to (1) extension, (2) intensity, (3) inflection. That is to say, they are more sustained, louder, and more varied in pitch. This is the rule, though the modification may also take place in the opposite direction in regard to all three characters. Thus the sounds may be shorter and more rapidly emitted than with ordinary speech, as in buffo or patter songs; they may be softer, as in the use of the *mezza voce*; and they may be less inflected, as in monotone passages. All these variations in both directions have their proper application, but the object of all of them is to heighten expression. The same meaning is expressed as in speech, but expressed more powerfully by means of the changes indicated. Consequently, the sounds themselves, the words which embody the meaning, remain the same. They may be more prolonged, louder, and extended over a wider range of pitch, but their character and formation is the same as in speech. This may be very easily tested by uttering any word on a given note, first in a whisper, then with the ordinary spoken voice, and gradually prolonging the sound until it becomes singing, with variations of loudness and softness introduced at will. The quality of the sound is the same all through, and it is formed in exactly the same manner. That is the real meaning of Pacchierotti's saying about speaking and breathing. He did not mean that some peculiar and unnatural way of speaking and breathing must be learned and then the learner would know how to sing, but that singing is merely an extension of the natural action of the organs in speaking and breathing. It may be perfected by practice, but should not be altered in character.

Singers who have something to say to their audience, who feel the words they are uttering and realize the intensified expression given to them by the musical form, who desire to convey this meaning to others in the fullest measure at their command, instinctively adopt a natural diction and make the words as clear as possible. That is real singing, and that alone: it is sincere, the expression of feeling, and a true art. It reaches the greatest perfection when it is exercised with the aid of exceptional gifts, but it is not dependent on them. Moderate voices, when so used, will give more pleasure than fine ones that utter a series of sounds, but say nothing intelligible. The effect of simple diction, heightened by beauty, power, and control of voice, is extraordinary. Sims Reeves could utter the sim-

plest phrases in a way that modern English singers and audiences have no conception of; the words dropped out as if they were spoken, but with a dramatic effect of astonishing force. Nothing could be simpler either in words or sequence of notes than "The night was drear and dark" in "The Bay of Biscay," and he used to drop the words out in the most natural way, but with an intensity of meaning that conjured up the whole scene—the dark night, the laboring ship, and the heaving sea; and in "Samson" the exclamation "Total eclipse!" uttered with the utmost simplicity on three descending notes, was made to convey the whole tragedy of blindness. Braham had the same power. A musician has left on record the impression made by that great singer's enunciation of a perfectly simple phrase. He was taken as a boy to hear "Israel in Egypt." The performance had begun when they entered the room, and he saw on the platform a little man in a scratch wig take a tremendously deep breath and say, "He turned their waters into blood" with such overwhelming expression that the whole miracle seemed to pass before his eyes. That is singing in its highest form, and it is attainable only by a perfectly direct and unaffected enunciation of the words.

The conception of singing which lies at the bottom of intentional mispronunciation starts from an opposite point of view. It regards sound, not sense, as the ultimate object. According to it the singer's function is not to say something to the listeners, not to interpret a meaning, but to make an extraordinary sound, which may mean nothing. This notion of singing is very widespread. A vast number of people desire to sing, and they start with the idea that the essence of it is to make some unnatural sort of sound, for which it is necessary to take an unnatural attitude, contort their features, and distort their vocal organs. The first thing they ought to be taught is that this is all wrong, and that the position of the body and the emission of the voice should be as unconstrained and natural as possible. They are, indeed, often told so; but, unfortunately, the false idea with which they started is confirmed by all the would be scientific "methods," the theories of "production," and the anatomical details with which many "professors" of singing love to impress their pupils. All these modern tricks direct attention to the pupil's own person, foster self consciousness, and confirm the belief that singing cannot be accomplished without some unnatural proceedings. Into this scheme mispronunciation readily falls. Learners feel that they are really getting on when they alter the vowel sounds; and so they are, in the wrong direction. They take to it the more readily because it is exceedingly easy. Any fool can roll an "r" and turn "a" into "ah"; and to feel that they are becoming accomplished singers without any trouble is agreeable.

Mr. Rowland Briant, whose letter we published yesterday, defends the practice to a certain extent. He says that it is impossible to sustain sound on the short vowels, and he instances the difficulty of the double and triple vowels of which we have so many in English. The latter difficulty also occurs in Italian, though not to the same extent, and the double sounds when sustained are not enunciated exactly as in speaking; but good singers come very near it. As for the short vowels, they usually occur in particles and unimportant words on which composers who know their business do not place emphasis. We have, however, admitted that individual singers have difficulties with particular vowels and particular notes. This does not touch the real point at issue, which is the aim. Mr. Briant apparently does not consider mispronunciation desirable or meritorious, but regards it as an unavoidable evil, whereas the practice we deprecate is deliberate distortion as a regular thing for its own sake without any necessity.

This practice has become general among professional singers in recent years. It is not followed by a few intellectual and artistic singers any more than by the older ones whom we have mentioned; but it is almost universal among the rest, not excluding many leading platform artists, and it is carried to extravagant lengths. The "r" is so rolled that such a word as "Lord," which occurs very frequently in oratorio, becomes "Lorrud" in two syllables, and hardly any vowel sound is left alone. Affectation is brought to a fine art, and is made to cover real vocal deficiencies. The moving force behind this deplorable perversion is obscure. It does not seem to be of foreign origin. On the contrary, singers trained abroad are conspicuously freer from it than those turned out by the musical schools at home; and the few foreign singers who use English have never been guilty of it. In former days Madame Titiens, Madame Nilsson, and Madame Trebelli

all sang English with great purity; their singing of oratorio was irreproachable in style, and in point of means they belonged to a different class from the present. They had complete mastery of the music, which presented no difficulty to them. The same may be said of Agnesi, an operatic baritone of the first class, who used to sing at the Handel Festival. In recent years M. Maurel has sung a few English songs, though he does not speak the language, with a perfectly correct enunciation in which every word is as audible as if it were spoken. Our native users of singers' English are, on the contrary, absolutely unintelligible. In the standard oratorios it is of less consequence than in unfamiliar works, though the glaring affectation takes all sincerity and consequently all emotional value out of their rendering; and English platform songs have for the most part so little meaning that the loss can be borne. But in opera, and particularly modern opera, the obscuration of sense is a grave drawback. And we gain nothing in return. It is impossible to claim for the new style superior tone, power, or control when most of its exponents cannot sing trying numbers, such as "Hear ye, Israel," or "The enemy said," but only "get through" them with perceptible difficulty and without any of the fire, volume, ease, reserve power, and mastery which are needed to give them due effect.

Baernstein-Regneas Artists' Recital.

The studios of Baernstein-Regneas were crowded last Thursday, the following program being offered by his artist pupils:

Through a Primrose Dell.....	Spross
Cleo Gascoigne.....	
Als Die Alte Mutter.....	Dvorak
Ich Grolle Nicht.....	Schumann
Andrea Sarto.....	
Im Herbst.....	Franz
Wunch.....	Elsa Breidt
Caro Sapin.....	
Chanson Provencale.....	Del' Acqua
Liela B. Hughes.....	
Schweig, Schweig, from Freischütz.....	Von Weber
Andrea Sarto.....	
Aus Meinem Grossen Schmerzen.....	Franz
Zueigung.....	Strauss
Mrs. Kyger.....	
I Know.....	Spross
Cupid Swallowed.....	Mildred J. Hill
Cleo Gascoigne.....	
Widmung.....	Franz
Gray Days.....	Johnson
Helen Stein.....	
Vainka's Song.....	
Liela B. Hughes.....	
Vision.....	Kriens
Flower Rain.....	Sneider
Caro Sapin.....	
A June Morning.....	Willeby
A Little Grey Dove.....	Saar
Cleo Gascoigne.....	

Luckstone to Summer in America.

Isidore Luckstone spent last summer teaching in his Paris studio. It was his intention to divide his time equally between Paris and New York owing to the numerous calls for his services on both sides of the Atlantic. Having had a very arduous winter he has concluded that a vacation is more in order at the present time than a full season of teaching, and has therefore decided to remain in America this summer and to postpone his Paris work for at least another year.

As a vocal coach Mr. Luckstone has been achieving splendid results and is in such demand that he finds it impossible to continue the strain uninterruptedly, consequently he will pass the summer at his country home for recreation and recuperation for the coming winter's work.

Mary Cracroft to Sail.

Mary Cracroft, the English pianist, who has made a splendid impression during her short visit in America this season, and who is to return next season for an extended tour, has been booked by Manager E. S. Brown to appear on April 27 at Passaic, N. J., this being her last public appearance this season. Miss Cracroft sails for Europe on the White Star Liner *Megantic* on April 29 from Portland, Me. -On her return next season she will introduce some novelties sent to her from St. Petersburg, which will be included in her Russian music programs. She will also be heard in Debussy programs as heretofore.

Frances Hewitt in Opera.

Frances Hewitt, prima donna with the Whitney Opera Company, London, will make her debut in the leading role of the opera "Corsica" early in May. She is also studying the role of Octavian in the opera "Rosenkavalier," in which she will appear later in the season. Another opera in which she will have leading role of Countess Lydia is "Baron Trenck." Madame Hewitt is being prepared for these roles by her former teacher, Georg Henschel.

Society Sings for Charity.

A substantial sum was realized from three performances of "Polly From Peoria" in Carnegie Lyceum on April 18, 19, 20, for the benefit of the Southern Industrial Educational Association. Howard H. Hopping and Allen Tilton Hopping, as Jenkins Ford and son, were decided successes and kept things lively. John Roberts Flanagan showed very good vocal material, also Beatrice L. Mahoney, who has a beautiful, warm voice. Both have splendid possibilities.

Mr. Bertram and Miss Kilgore made the most of their parts, but the hit of the evening was made by Ella Lawrence Lewis as Polly Ford, and her friends who have heard her in similar performances in former years were agreeably surprised at the marked improvement in the young lady's voice and style of singing. Miss Lewis has a charming soprano voice of sympathetic quality with plenty of range and volume. As she is a serious worker, her future will be watched with interest.

Georgia Chautauqua.

The Georgia Chautauqua has ministered to the public good and cultured taste of the people of Albany, Ga., and that section, for twenty-three years. One of the features of this institution is the music under the direction of Dr. J. Dwight Rees, who has arranged the program for the annual assembly which takes place April 23-30. Dr. Rees has gathered around him a large chorus of local singers who will be supported by the Rogers' Orchestra and Miss Bunnell as soloist. Among the works to be performed are "St. Cecilia's Day" (Van Bree), and "Gallia" (Gounod).

Frida Windolph's Engagements.

Frida Windolph, the well known young coloratura soprano, has made an enviable name for herself in the concert field, and in New York her engagements have been frequent the past season. Among her appearances last month was a private musicale at Mount Vernon, N. Y., on March 20. On April 30 Miss Windolph appears at Terrace Garden with the Heinebund, and on May 14 with the Amicitia Band in Carnegie Hall.

Pepito Arriola Breaks Records in Denver.

(By Telegraph.)

DENVER, Col., April 23, 1911.

Editor Musical Courier:

Pepito Arriola, the greatly gifted boy pianist, broke all records today by playing to twenty thousand people in the Denver Auditorium. The little artist was received with the greatest enthusiasm.

Riesenfeld to Conduct Opera.

Hugo Riesenfeld, who was concertmeister of the late Manhattan Opera Company, New York, has been engaged as conductor of the Aborn Opera Company. Mr. Riesenfeld will begin his season in Philadelphia the first of May. Being a musician of thorough training and experience, Mr. Riesenfeld will prove an important acquisition to the Aborn personnel.

Oley Speaks' Successful Songs.

"To You" and "Morning," the latest songs by Oley Speaks, published by Schirmer, have become very popular. In the past few weeks one or the other has been sung by Mesdames Nordica, Mihr-Hardy, Christine Miller, Adele Krüger and others. Galski is to sing "Morning" at Columbus, Ohio, on April 24.

Royal Dadmun in New England.

Royal Dadmun, the well known young basso cantante, is in New England concertizing. Mr. Dadmun has a most brilliant future before him, and the expressions of musicians and press are of a flattering nature.

Mascagni's "Isabeau."

The general rehearsal of Mascagni's "Isabeau" took place April 12 at Genoa, prior to the transfer of the opera and operatic material to Buenos Aires, where the work will be produced.

Henry Russell in Italy.

Henry Russell, manager of the Boston Opera Company, left Paris and is now in Italy attending to his operatic interests.

M. Jeannotte in Paris.

M. Jeannotte, impresario of the Montreal Opera Company, is in Paris arranging for artists and material for the coming season.

Francis Rogers' Season Closing.

Francis Rogers' busy season is drawing to a close. Ever since Christmas his time, both as singer and teacher, has been fully occupied. During the first half of May he will be heard in concert and recital in Bryn Mawr, Jersey City, Plainfield and New York. May 17 he is to be married, after which event he will take a long holiday, resuming work early in September. His permanent address is No. 7 West Forty-third street, New York.

Augusta Cottlow at Liszt Celebration.

During the Liszt celebration, Augusta Cottlow appeared three times publicly within one week. Seldom before has an American pianist met with such universal approval. Miss Cottlow attracts the most critical and exacting audiences, and conspicuous among those seen at her first concert in Frankfurt was Princess Friedrich Carl von Hessen, a sister of the Kaiser, and Alexander Siloti, the famous Russian pianist and conductor, both of whom joined heartily in the spontaneous applause.

Following are some of the criticisms of Miss Cottlow's first recital at the Liszt celebration:

Under no consideration must Liszt's piano music be omitted in a Liszt celebration. The pianist, Augusta Cottlow, presented this side of his creative art in a technically brilliant rendition of "Walderauschen," "Sposazio" and the "Mephisto Walzer." But in the



AUGUSTA COTLOW,
In the Park at Frankfurt a/M.

second part of the program she showed that she could be poetical and emotional, inventing the nocturne of Chopin, and the barcarolle of Rachmaninoff with rare charm and fragrance.—Frankfurter Zeitung, March 14, 1911.

Later the pianist, Augusta Cottlow, played three Liszt numbers, technically perfect, and in big, sweeping style. Afterward followed Chopin numbers by this extraordinarily gifted young pianist.—Frankfurter General Zeitung Anzeiger, March 14, 1911.

Between the choral numbers, the two soloists of the evening brought forth familiar compositions of Liszt. Augusta Cottlow, of Berlin, introduced herself to Frankfurt in a piano recital last fall.

The young American, a pupil of the late Carl Wolfssohn of Chicago, and afterward of Ferruccio Busoni, played with masterful technique Liszt's concert study "Walderauschen," "Sposazio" from the poetic "Pelerinages" with beautiful color and tenderness, and the "Mephisto Walzer" with all the expression, fire and swing which it demands.—Frankfurter Nachrichten und Intelligenz Blatt, March 14, 1911.

In view of the coming English tour of Miss Cottlow it is in order to give a few London criticisms of her work in that city on her last appearance there, at which time she was soloist at one of the New Symphony Orchestra's concerts in Queen's Hall, under the baton of Landon Ronald:

The playing of Miss Cottlow is remarkable, not for its technical finish only, but for the amount of sympathy with very different types of music which the pianist showed.—The Times.

Her performances were notable for breadth, thought, and fine technique. Tschakowsky's B flat minor concerto was played with fiery appreciation and evident pleasure.—The Daily Telegram.

Miss Cottlow's playing is remarkable for its fluency and accuracy.—Morning Post.

Augusta Cottlow (who comes with a big reputation from America) gave a sparkling rendering of the solo part in Tschakowsky's piano concerto.—Daily Mail.

A brilliant American pianist. It was quite evident after her performance of Bach's organ prelude and fugue in D major, that Miss Cottlow is a pianist possessing executive and artistic abilities

of high order. Added to an ample technique are a warm, generous touch and a sympathetic temperament, which enable her to express in a very eloquent manner the emotional and dramatic side of her art. In Chopin's B flat minor mazurka the pianist was heard at her best; the rhythms were urged forward and held back with a discretion all too rare in many players, while the playing of the final passage proved that Miss Cottlow is fully conscious of what a past master the composer was in the art of termination.—The Standard.

By choosing the Tschakowsky B flat minor concerto, Augusta Cottlow challenged inevitable comparison with the greatest pianists of the day, but she came out of the ordeal with flying colors, and showed that she has not only an excellent technique, but that she is also endowed with the brains of a true artist.—The Globe.

Indeed a brilliant performance.—The Star.

SAMAROFF-STOKOVSKI NUPTIALS.

Olga Samaroff and Leopold Stokowski were married at the St. Louis, Mo., home of the bride's parents on April 24, and at the present moment are near New York, whence they will sail for Europe shortly to continue their honeymoon abroad. The couple are due to return to this country next fall, at which time Mr. Stokowski is scheduled to resume his leadership of the Cincinnati Symphony Orchestra and Madame Samaroff will continue her concert work as a pianist.

Mrs. Adam Weber's Musicales.

Mrs. Adam Weber and the Misses Weber, of 1 West Seventy-second street, gave a musicale last Sunday afternoon which was attended by many music lovers. There was singing by Mrs. Albert J. Weber, Mrs. Biardot and Mr. Burleigh. Mrs. Weber, who possesses a truly beautiful contralto voice, sang an aria from "Samson and Delilah" and a group of French songs. Although an amateur, Mrs. Weber can vie with many a professional. Albert Weber is well known for his close friendship with many distinguished people in the world of music.

Eleanor McLellan Pupils.

Helen Alexander, soprano, who is being prepared for opera by Eleanor McLellan, will give a recital for the Morning Musical Club, Youngstown, Ohio, early in June. Stuart Gordon, tenor, another pupil, appeared in Sullivan's operetta, "Ruddigore," at Yonkers Country Club on Tuesday evening, April 18, and showed histrionic ability. He was well received, and exhibited a voice of unusual promise.

Pearl Benedict a Bride.

Pearl Benedict, solo contralto at St. Bartholomew's P. E. Church, New York, was married in that church on April 19 to Charles Llewellyn Jones. Mrs. Jones will continue her career, and will hereafter be known in the professional world as Pearl Benedict-Jones. Besides her engagement at this church, Madame Benedict-Jones has many engagements for concerts and oratorio performances.

News for Dukas.

Naturally Fatima was somewhat startled, on opening the door of the forbidden chamber, but not too startled to count the headless wives she saw before her.

"There seem to be exactly six of them!" she observed. An idea struck her. She clapped her hands. "Now I understand," she cried gleefully, "what Bluebeard meant in saying that he was raised, by our nuptials, to the seventh heaven of bliss!"—Puck.

**TETRAZZINI AND MCCORMACK
OPEN LONDON OPERA SEASON.**

The London cable reports a brilliant opening of the opera season at Covent Garden. "Lakmé" was the opera, with Tetrassini in the title role and John McCormack as Gerald, one of the English officers. The London critics unanimously agree that the night was a splendid triumph for Tetrassini and the Irish tenor. Both artists were in superb voice.

Charlotte Guernsey Engaged for Chicago Opera.

Charlotte Guernsey, the young soprano now resident of New York, has been engaged by the Chicago Grand Opera Company for next season. Miss Guernsey has sung in opera in Italy with success.

"If I may occupy your attention a few moments," said the caller, laying a manuscript before him, "I should like to have you read this. It is an attempt to write a new national hymn."

The head of the publishing house read it through.

"Well, sir, it isn't half bad," was his verdict. "The music has been written for it, I presume?"

"Music for it? Of course not. What use have we for any national air? This is intended to be sung to the tune of 'Die Wacht am Rhein.'"—C. W. T. in Chicago Tribune.



NEW YORK, April 24, 1911.

"The Redemption" was sung by the Seminary Choral Society, Dr. Gerritt Smith, conductor, in the beautiful new chapel of Union Theological Seminary, Claremont avenue and 120th street, April 20, the solos being sung by Mrs. Smith, Marguerite Hall, Dr. Franklin Lawson and Edwin Swann, with William P. Dunn at the organ. The well known ability of these singers needs no comment. The chorus, assisted by members of Dr. Smith's church choir, deserves commendation for good work. The church was filled.

Dr. J. Christopher Mark's Easter cantata, "Victory Divine" (text selected and arranged by Maud J. Sullivan, sister of Mrs. Marks), was presented as the final choral work in the noontime series given by Edmund Jaques in Old St. Paul's Chapel, Broadway and Fulton street, on April 18. The work was sung Easter Sunday at the Church of the Heavenly Rest; on April 30 at the Church of the Incarnation, Warren R. Heden, organist and choir-master, and at various other churches. Cora Eugenia Guild, soprano, sang her solos with notable sweetness of voice and delivery, especially "The Morning Light Is Dawning." It is graceful music, singable in all detail. Frederick Martin sang the bass solos with that delivery and authority associated with all he does, Dr. Jackson completing the trio of solo singers. The choral body was thoroughly prepared and sang with precision and expression under the baton of Mr. Jaques. Dr. Marks was at the organ, and the church held a capacity gathering.

Mildred Day, soprano, has a pretty voice, is ambitious, and sings as if she loved it; such characteristics, united

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with good vocal control, combines to make her singing very enjoyable, augmented as it is by clear enunciation and a musical nature. Appreciation of the finer points of singing was noticeable in "O Dry Those Tears!" Other songs sung by her were by Schumann, Tosti, Lehmann, Godard, Bartlett and Harriet Ware. This occurred in the Carnegie Hall studio of Mrs. Henry Smock Boice, whose pupil she has been for five seasons. W. Paulding DeNike, cellist, and Katherine M. O'Reilly, accompanist, gave capable assistance, the affair serving still further to fix in the public mind the service to art rendered by Mrs. Boice as instructor.

Professor Rühner, Mus. Doc., head of the musical department of Columbia University, gave a piano recital in Horace Mann Auditorium on April 19, playing this program:

Etudes Symphoniques, op. 13 (Thème et variations).....Schumann
Andante Spianato and Polonaise.....Chopin
Benediction de Dieu dans la Solitude.....Liszt
Nachtfalter, Valse Caprice.....Strauss-Tausig
Liebestod (Tristan und Isolde).....Wagner-Rühner
Meistersinger Paraphrase.....Wagner-Rühner

Busy with many duties, Dr. Rühner, however, keeps his piano technic in a state of preparedness, so "the grand manner," with a certain peculiar elegance of interpretation was evident throughout. Strength of wrist with fleetness of fingers are some of his characteristics, and his own transcriptions of Wagner themes are mighty complicated, with themes and counter themes singing in surprising fashion. Saturday, May 3, at 4 o'clock there will occur in the same hall the annual concert of original compositions by students of the department of music.

Frances and Grace Hoyt gave their annual "Matinee Musicale" in the Astor Gallery on April 22, before their usual large and interested audience. Their recent transcontinental tour with Sousa and his band has enhanced their reputation, firmly established as singers, and in tableaux and imitations. Their entertainment is altogether unique and enjoyable, containing tableaux chantants, tableaux vivants, modern songs, recitations, serious and comic, and a one act play, on this occasion "The Philosopher," in which Grace Hoyt and Willard D. Howe impersonated the characters. Elizabeth Rugles and H. W. Loomis officiated at the piano.

Henrietta Speke-Seeley, organist and director of the music in Trinity Congregational Church, the Bronx, prepared Rossini's "Stabat Mater" for performance April 12, with these soloists: Jennie Jackson Hill, Alice Campbell, John Thomas and William Evans. The chorus numbered twenty-one singers. An interested listener was heard to inquire "Is this your regular choir? Well, it is simply fine; the church is to be congratulated."

Elda Idle Elmer, who scored such a success in Wilmington, Del., at a recent orchestral concert, has been

engaged for a Western concert tour, beginning in August. Mrs. Elmer is another of the successful artist-pupils at the Sajous studio, No. 2 West Sixteenth street.

J. Warren Andrews, A. G. O., gave an inaugural recital in Boston Street M. E. Church, Lynn, Mass., April 19, assisted by Harriet Russell Hart, contralto. The instrument was presented as a memorial to William Henry Hutchinson.

W. Eugene Hicks, at present director of the choir of the North Baptist Church, Jersey City, severs that connection May 1, when he will take charge of the enlarged choir of St. Mary's P. E. Church, Summit and Pavonia avenues. Mr. Hicks' early experience was as a boy singer at Trinity Church, under Mr. Messiter; since then he has been active in musical matters in Jersey City.

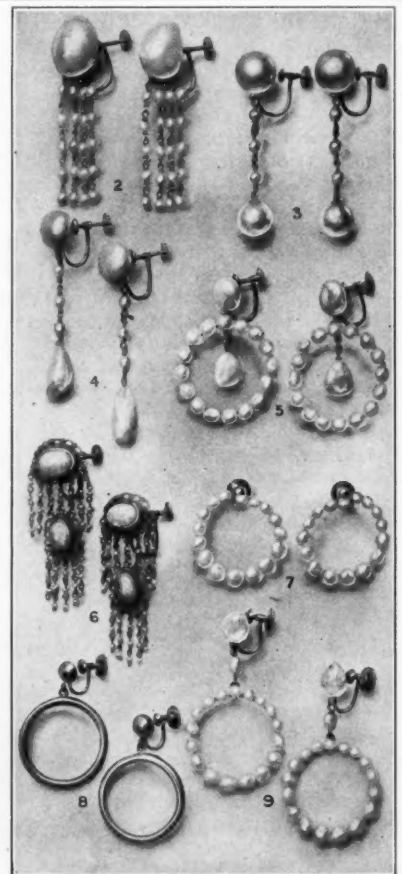
Francis Stuart's professional pupils are now found on the operatic and concert stages of all countries. Among the eminent artists engaged for the Metropolitan Opera House next season Putnam Griswold stands easily foremost. He is a Californian, whose American training was under Mr. Stuart, and who has attained fame and prominence in Berlin as one of the Royal Opera personnel. At Covent Garden, and on the Continent there are Stuart pupils, some of whom began their careers on the Pacific Coast, others as members of the Savage Opera companies. Such results bespeak the great teacher.

The Public Good Society, Alma Webster-Powell, president, gave a grand concert and French comedy at Hotel Astor, Friday evening, April 21. Drs. Henry Frank and Joseph Silverman were the speakers of the evening.

Elizabeth Morrison will, at her song recital in Carnegie Chamber Music Hall, on April 29, 8:30 o'clock, sing Hans Kronold's "Rosen and Zypressen," the song cycle which has brought the composer into prominence. Mr. Kronold will be at the piano.

Saenger Pupils Engaged by Andreas Dippel.

Agnes Quinn, a young soprano, and Elbert Fretwell, tenor, both pupils of Oscar Saenger, have been engaged by Andreas Dippel for the Chicago Grand Opera Company. Mr. Fretwell is to sing the leading tenor role in "Quo Vadis."



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BROOKLYN, April 24, 1911.

Cecil Fanning, the popular baritone, is to sing at the Heights Casino Friday morning, April 28. Mr. Fanning will have the assistance of his friend and accompanist, H. B. Turpin, in an interesting program of arias and songs. Mr. Fanning's appearance in Brooklyn will be under fashionable auspices.

The Granberry Piano School will give a pupils' concert at the Pouch Gallery on Saturday afternoon, May 6.

Katherine Noack-Fique, the soprano, was universally praised for her charming impersonation of the twin daughters in the performance of "Girofle-Girofla" on Monday evening in Prospect Hall. Madame Fique entered with zest into the dual character of Lecocq's comic opera and her voice never seemed better. Others entitled to special mention were Max Koepe as Don Bolero, Olga Burgdorf as Aurora, Henry Weimann as Marasquin, Forbes Law Duguid as the Moorish prince, Catherine Hullen as the Lieutenant, Gertrude Gugler as the Herald and Carrie Wilkens as Paquita. Other parts and the chorus were in the keeping of members of the Brooklyn Quartet Club. The performance was conducted with spirit by Carl Fiqué, the musical director of the club.

Carolyn Eebee, pianist, and Edouard Dethier, violinist, are to give one of their joint sonata recitals at the home of Mrs. George Notman, 136 Joralemon street, Wednesday (today) at four o'clock. The recital is a subscription affair.

The Brooklyn Apollo Club will give its one hundredth concert next Tuesday night in the Brooklyn Academy of Music. More next week.

The closing concert by the Brooklyn Institute of Arts and Sciences was given in the music hall of the Academy of Music last Friday evening. The singers of the night were Marie Stoddart, Emma Brett Selleck, Ion Jackson and Frederic Martin. Each of the singers contributed a group of songs and the program ended with a performance of Liza Lehmann's song cycle, "The Persian Garden." The concerted numbers in the first half of the program included the "Spinning Wheel" quartet from "Martha" and a duet from "Faust."

Caroline Mihr-Hardy's New Triumphs.

Caroline Mihr-Hardy, the American dramatic soprano, has returned to New York after winning new triumphs in the West. Madame Hardy sang more recently at one of the "Twilight" recitals in Columbus, Ohio, and she "created" the soprano part in Woytch's "Dance of Death" at the premiere in Chicago. The Chicago notices will be published later. The following extracts are from the papers of Columbus:

Caroline Mihr-Hardy won for herself a high place in the estimation of all who heard her sing Friday afternoon at the "Twilight" concert at O. S. U. She is a wholesome appearing woman, with a rich dramatic soprano voice. She sang a well chosen group of songs, with piano accompaniment by Mary Eckhardt Born. —Columbus (Ohio) News, April 8, 1911.

Caroline Mihr-Hardy, dramatic soprano of New York city, gave a song recital of unusual beauty at Ohio State University chapel Friday afternoon. The program was one of sheer delight, the audience showing its appreciation by demanding the repetition of many of the songs. Few singers have been accorded a more cordial reception than Madame Mihr-Hardy received at this concert.

A graceful compliment was paid Mrs. C. Christian Born and Oley Speaks, the artist presenting "Morning" by Mrs. Born, and "To You" by Mr. Speaks. Both songs were repeated. —Columbus Despatch.

Caroline Mihr-Hardy's song recital at the Ohio State University last Friday afternoon was a genuine artistic treat. To begin with, this singer presented, without doubt, the most comprehensive and solid program of vocal music that has been heard here the entire season. Mrs. Hardy's program embraced nearly every style of vocal art and her rendition of it more than fulfilled the good things that had been written of her coming to us.

Mrs. Mihr-Hardy has a fine dramatic soprano voice of uncommonly good quality. It is also a voice of great brilliancy and she uses it with exquisite taste. Her singing is of the kind that appeals to all who know and understand what good singing is.

The program began with some rarely-heard old Italian arias. She delivered them with lovely art. The Lotti arietta was especially well given. In the fine group of German lieder, Mrs. Hardy

delved into the innermost depths of the music and brought to them renditions that were of a very high order. It has been a long time since I have heard German lieder sung better.

A very dramatic rendition the singer brought to the familiar "Cavatine," from Gounod's "Queen of Sheba." The recitative preceding the aria was exceptionally well sung. Two very attractive songs of Rachmaninoff were heard with much pleasure. The concluding group of English songs were all by American composers. Mary Eckhardt Born's song, "Morning," was included in this group. The composer must have been gratified at the enthusiasm following its rendition. Mrs. Hardy was obliged to repeat the song. —Columbus Journal.

The campus of Ohio State University was perhaps the busiest place in Columbus Friday afternoon, with a big student carnival in full blast on the eastern side, a locomotive and cars hauling material for the new library on the western side and a twilight recital delighting a large audience in the chapel. Caroline Mihr-Hardy was the soloist of this last-named event, presenting a varied and representative program of twenty-one numbers with much artistic éclat. Her voice is a ringing soprano of good range, diligently and successfully schooled into dramatic utterance. Its emotional possibilities were given full scope in several groups of songs, Italian, German, French and English. Strauss' "Heimliche Auforderung" was easily the climax of the afternoon—best song and best sung. Lesser heights were reached in the great cavatina, "More Regal in His Low Estate," from Gounod's "Queen of Sheba," and some old Italian lyrics of the seventeenth century.

In the concluding group of English and American compositions, special interest attached to a manuscript song by Mary Eckhardt Born, called "It's Morning." It is in two moods—the minor touched with Schubert-like melancholy, the major flushed with the happy light of morning—both effectively sung and bringing hearty applause for singer and composer. The audience insisted on its repetition, a mark of favor extended also to Mrs. Mihr-Hardy's rendering of Oley Speaks' "To You," whose tender cadences and musical charm are making it a great concert favorite. The uplifting "Ecstasy" of Walter Rummel was an inspiring finale to an unusually good recital. —Columbus Citizen.

Madame Hardy sang in Philadelphia last night (Tuesday) in a performance of Liszt's "St. Elizabeth." She has a number of other engagements to fill before the close of the season.

A Matinee Musicale.

The seventh matinee musicale by pupils of Ovide Musin (violin), Florence Austin (violin), Madame Delhaze-Wickes (piano) and Estelle Burns-Roure (voice), assisted by the Dresden Trio, took place in the National Academy of Musical Art, which is associated with the Ovide Musin Virtuoso School of Violin, 49-51 West Seventy-sixth street, New York City, last Sunday afternoon, April 23, the following program being presented:

Trio—	
Solvejg's Song, from Peer Gynt Suite.....	Grieg
Death of Asa, from Peer Gynt Suite.....	Grieg
Anitra's Dance, from Peer Gynt Suite.....	Grieg
The Dresden Trio.	
Mabel Madison Watson (piano), Lily Le Grand Love (violin), Olga Severina (cello).	
Violin solo, Scenes de Ballet.....	De Beriot
Gordon Kahn.	
Piano solo, Rondo Brilliant.....	Weber
Marie Bostroem.	
Vocal solo—	
Si mes vers avaient des ailes.....	Hahn
Ecstasy.....	Rummel
Effe Pope Hill.	
Violin solo, Concerto, D minor.....	Wieniawski
Eduard Silverman.	
Piano solo, Third Ballade, op. 47.....	Chopin
Edith L. Hatcher.	
Trio, op. 63.....	Sitt
The Dresden Trio.	

The pupils showed proficiency in the three departments of violin, piano and voice, and demonstrated the fact that the National Academy of Musical Art has a proficient corps of instructors and a talented number of pupils

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HEMENWAY CHAMBERS.
Phone, E. B. 1439.
BOSTON, MASS., April 22, 1911.

A performance of "The Creation," by the Handel and Haydn Society, with Emil Mollenhauer conductor, is one of those musical events of the season, which, like the rendering of Bach's "Passion Music" and kindred oratorio masterpieces, always draws a full house despite the waning public interest in choral concerts. With such prominent singers as Grace Bonner Williams, soprano; Reed Miller, tenor, and Frederick Martin, bass, to enhance the occasion, Symphony Hall held a capacity audience on April 16th, and one, too, that expressed its enthusiastic approval in no uncertain terms. Mrs. Williams as Gabriel sang with ease, smoothness and delightful vocal quality while her reading of the recitative "Let the Waters Bring Forth Abundantly" and the rendering of "With Verdure Clad" could not have been improved upon. Mr. Miller was thoroughly at home in the tenor solos which he gave with genuine artistry and marked fidelity to the best oratorio traditions. To say that Mr. Martin sang would be all sufficient since he is too well and favorably known as an authority in his line of work to need detailed criticism now. It is therefore sufficient to add that the singer did himself ample justice, and that the bass solos never rang out with clearer, more sonorous tonal effect than on this occasion. The chorus acquitted itself with its customary skill in nuance and splendid largeness in the up-building of the monumental choral climaxes.

The organ recital given by Everett E. Truette in Symphony Hall April 20 drew a fair sized audience of musicians and connoisseurs who were enthusiastically appreciative of the interesting well rendered program which included the following numbers: Toccata in F major, Bach; recitative and allegro from concerto in B flat, Handel; adagio from the sixth organ symphony, Widor; sonata in C minor, No. 5, Guilman; nocturne in B minor, Foote; concert rondo, Hollins; "The Answer," Wolstenholme; "Concert Satz" in E flat minor, Thiele.

When a pianist and musician has something clear and definite to express in his own work, he is usually well able to impart that knowledge with excellent effect to his pupils. As a case in point the pupils' recital given by Richard Platt in Steinert Hall on April 18 may well be cited. The program, as may be seen, was eminently worth while, since after all is said and done it takes a considerable degree of pianistic advancement to play these numbers with the uniform technical certainty and artistic resourcefulness of interpretation that was displayed on this occasion. Individually, too, there were certain touches of discernment noted in the work of the evening which proved conclusively that Mr. Platt's pupils are encouraged to think

for themselves and thus work out their own artistic salvation along the lines best typified by the talents possessed by each. A thinking teacher usually makes a thinking pupil, and as such the work of these aspirants will bear interested and careful scrutiny for the fine results that are bound to come with greater development. A large audience applauded the work of each and showered congratulations on Mr. Platt at the conclusion of this program:

Heberg Suite, op. 40.....	Grieg
Praeludium.....	
Gavotte.....	
Rigaudon.....	
Suite, op. 1.....	Laura M. Powell.
Allemande—Gavotte and Musette.....	D'Albert
Melancolie, op. 34, No. 1.....	Helen Robertson.
Mazurka, op. 54.....	Schütt
Concerto, C minor, op. 37.....	Godard
Allegro con brio.....	Alyse Soden.
(Second piano accompaniment by Mr. Platt.)	Beethoven
Carnaval Mignon, op. 48.....	Florence Handy.
Prélude.....	(Second piano accompaniment by Mr. Platt.)
Sérénade d'Arlequin.....	Schütt
Caprice aganarelle.....	Eleanor Clough.
Serenade.....	Rachmaninoff
Rigaudon.....	Raff
Concerto, A minor.....	Schumann
Allegro affettuoso.....	
(Second piano accompaniment by Mr. Platt.)	
Andantino grazioso.....	Esther Green.
Allegro vivace.....	(Second piano accompaniment by Mr. Platt.)
Italian Concerto.....	Katherine French.
Allegro animato.....	Bach
En Automne, op. 36, No. 4.....	Moszkowski
Scherzo, B flat minor.....	Clara M. Clarendon.
Concerto, D minor.....	Chopin
Moderato assai.....	Ethel Perkins.
	Rubinstein
	Hélène Dufort.

Clara Louise Pierce, a soprano pupil of Clara Tippet's Portland, Me., studio, delighted a large audience recently at a recital she gave in Bath, Me., assisted by Mrs. Tippet at the piano, and Miss Winchell, cellist. The young singer is well and favorably known in local musical circles, and it only needed the pianistic assistance of Mrs. Tippet to make the recital the memorable musical event of this season and a standard of excellence for similar occasions in that section of the country for the future.

For those interested in following the proceedings of the Music Teachers' National Association, as outlined in the

annual report compiled at the close of the yearly convention, the announcement is made that "Studies in Musical Education, History and Aesthetics," the fifth volume in the series incorporating the subjects discussed annually, is now complete and ready for distribution.

Among the many interesting features of the "World in Boston" (the exposition now being held in Mechanics Building), the "Pageant of Darkness and Light," with music for solo voices, chorus and orchestra by Hamish McCunn, is one of the best incidents of the whole.

Announcements of the Manchester, N. H., Music Festival, to be held under the direction of Eusebius G. Hood on May 17, make the chief event of the two concerts, the choral performance of "Faust," with Josephine Knight as Marguerite, Ernestine Gauthier as Siebel, Charles F. Hackett as Faust, Reinald Werrenrath as Valentine, and Willard Flint as Mephistopheles. The afternoon concert will enlist the solo services of Miss Gauthier and Mr. Werrenrath as aids to the orchestral performance.

To quote from the attractive circular issued by the Bureau of University Travel to the Home of Music and Musicians, for its summer tour of 1911, the following excerpts from the itinerary outlined, must needs find its responsive chord in the minds and hearts of all lovers of the unique in life's expression and experience: To genuine lovers of music the crowning events of the summer will be the chanting of the Solesmes monks at Quarr Abbey on the Isle of Wight, the visit to the home of Wagner and the festival at Bayreuth, the Mozart-Wagner Festival at Munich and the great exposition at Rome. The extraordinary effort of the Italian Government to make this exposition a memorable event in the history of every kind of art gives to the tour a value not easy to duplicate in other years. The unusual facilities, too, at the command of the Bureau of University Travel for the study of the art treasures of London, Paris, Munich, and especially of Florence and Rome, assure the highest degree of satisfaction to those tourists who combine with their love of music a love of the great masterpieces of plastic and pictorial art as well.

Of particular interest to the many Boston friends of Raymond Roze, son of the distinguished opera singer of the seventies and eighties, is the fact that his opera, "Joan of Arc," is to be given a concert performance by Sir Henry Wood's orchestra in London, with Maggie Teyte in the title role.

"Il Trovatore" is the operatic attraction provided by the Aborn English Grand Opera Company for the current week at the Boston Opera House.

The Faeltens Pianoforte School never had better exemplification of the excellent work done in the institution than at the solo and ensemble recital given by Anne Hathaway Gulick, a young girl scarcely in her teens, last Saturday afternoon. Opening with the Norwegian "Folk Life" pieces, op. 19, of Grieg, the young pianist played a group consisting of Handel's ("Harmonious Blacksmith") variations; Paganini-Schumann caprice in E major; Debussy reverie in F major, and "Shadow Dance," C minor, and "Witches' Dance," B minor, of MacDowell, closing the program with the Beethoven trio, op. 1, No. 1, in which she had the assistance of Lucy Searle, violinist, and Charlotte White, cellist. A comprehensive and by no means easy program, but the chief point of interest does not lie in this fact nearly as much as in the wonderful potentiality displayed in the playing of this gifted girl. Without

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doubt the technical clarity and artistic discrimination is all due to the excellent training, but where this ends the divine spark of imagination begins, as in her exquisite playing of the fantastically beautiful Debussy "Reverie" and the slow movement of the Beethoven trio. Much may be reasonably anticipated from a pronounced gift of this sort, and both the teacher, who fosters this talent, and the pupil, who is so carefully trained, are to be congratulated on a juxtaposition so eminently fortunate for both.

Corinne Rider-Kelsey elected to display a broader and more dramatically significant side of her art in the Beethoven "Ah! Perfido" aria, and the recitative and aria "Leise, leise" from "Der Freischütz" in her appearance with the Boston Symphony Orchestra at the twenty-third pair of concerts. Many would question the advisability of an artist with a voice of the exquisite lyric timbre possessed by Madame Kelsey, singing these great dramatic arias. This precedent, however, has only recently been established in Boston by no less an artist than Madame Tetrassini, who sang the great dramatic aria from "Aida" with glorious effect. Madame Kelsey was no less successful, since the wonderful carrying power of her voice in addition to the lovely legato and the consummate phrasing she brought to bear on the conception of those noble numbers was a revelation of the purest, highest form of a great singer's art. The audience was quick to note this and rewarded her with enthusiastic applause and many recalls. The orchestral novelty was the symphonic poem, "Atala" (after Chateaubriand) by Arthur M. Curry, given its first performance at these concerts. The composition is frankly melodious and interesting by reason of its unusual instrumental effects, but whether the composer has given the stamp of virility for which he plainly strove to certain parts of the work where this is absolutely essential is a much mooted question. Mr. Curry conducted his composition and was well received. A first performance of Debussy's "Iberia Images pour orchestre" brought again the insidious intoxication of the senses, a phantasmagoria of sounds exquisite while they lasted, but leaving a sense of yearning nothingness and dissatisfaction in their wake. Too fancifully ethereal to be brought down to real facts the awakening brings the rude shock which only a composition like Mendelssohn's "Calm Sea and Prosperous Voyage" (the closing number on the program), with its banal platitudes, may antidote by reason of the amused laugh which it brings in its train. Such is life! Que voulez-vous?

GERTRUDE F. COWEN.

Bertha Yocum's Piano Recital.

Bertha Yocum, assisted by Roy W. Steele, tenor, presented the following program at her piano recital, Thursday evening, April 20, in Studio Hall:

Sonata quasi una Fantasia (C sharp minor).....Beethoven
Onaway, Awake, Beloved!.....Coleridge-Taylor
Prelude, D flat.....Chopin
Romance.....Schumann
Ballade, G minor.....Brahms
Songs My Mother Taught Me.....Dvorák
In the Time of Roses.....Reichardt
Wind and Lyre.....Ware
Ballade, op. 47.....Chopin

Miss Yocum appeared to advantage in the "Moonlight" sonata of Beethoven. Her playing is always characterized by smoothness and artistic effects. She is an exponent of the Leschetizky method, and was a pupil of the master for three years. She reflected great credit upon him by her artistic work last Thursday evening. Miss Yocum has

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abundance of tone; her technic is good, as is also her keen insight of the composer's desires.

Roy W. Steele, a newcomer to New York, proved to be a most interesting singer. His voice is a pure lyric tenor. He was repeatedly encored, and received many compliments on his excellent work. The assisting accompanist, Louis Seegar, formerly assistant conductor of the Cologne Opera House, was entirely satisfactory.

Kronold's Unusual Success.

Hans Kronold, who has played in 186 concerts during the current season, with two dozen engagements yet to fill, was soloist at the Banks Glee Club concert in New York last week, winning six recalls and playing two encore pieces. At Orange, N. J., on April 26, when the entire musical public of the section was present, the same thing occurred, only there he had to play three encore pieces. In his recent tour of Maine similar success followed, so that Mr. Kronold is becoming known as "the leading American cellist."

Referring to a recent concert in Mendelssohn Hall the New York Sun says:

What made the concert really worth while was the cello playing of Hans Kronold. Boccherini's rondo and Rubinstein's "Kamenoi-Ostrow" were rendered with a feeling and sensibility that stuck out of the program like a water tank on the Western prairie.

The Kronold dates for next season already are booking, and it is suggested that musical clubs and others wishing him should arrange during May. He is also soloist regularly on Sundays at Grace Church and at All Angels' Church, both in the Trinity Corporation.

Tetrassini for the Boston Opera.

Now that Dame Rumor has had her fling and all has simmered down, the real facts regarding Madame Tetrassini's engagement with the Boston Opera Company have now become officially substantiated. Madame Tetrassini has been engaged for six weeks, during which she will appear in "Lucia," "Rigoletto" and "La Traviata," with a strong probability also of assuming the roles in "Lakmé" and "Il Barbiere," as well as a Boston debut in the opera "Crispino e la Comare."

Judging from the gala reception accorded the charming singer at her recent concert appearance in Boston, Manager Russell has acted with his wonted perspicacity in thus securing the great coloratura soprano to head his roster of singers.

Asbury Park Engages Creator.

Giuseppe Creatoro and his band have been engaged to play in the Casino, Asbury Park, N. J., from May 27 to July 2. During the booster week Creatoro and his band made such a success that the engagement was the result. The contract with the Beach commission provides that they should provide the Casino while Creatoro assumes the risk of making the engagement financially successful.

For some years Mrs. Creatoro has been an Asbury Park enthusiast and after the tremendous success of the band during booster week she saw the possibility of realizing her desire to spend some time in Asbury Park, and through her efforts the contract was secured.

Rogers-La Forge Lynchburg Recital.

Francis Rogers, baritone, and Frank La Forge, pianist, gave a joint recital at Lynchburg, Va., on April 27. The program follows:

Recitative and aria, Dio Possente, from Faust.....Gounod
Mr. Rogers.
Sonata Appassionata.....Beethoven
Mr. La Forge.
Ombra mai fui, from Xerxes.....Handel
Lungi dal caro bene.....Sarti
Cattle Song.....Old French
Libestraum.....Liszt
Ein Ton.....Cornelius
Die beiden Grenadiere.....Schumann
Mr. Rogers.
Nocturne in F major.....Chopin
Three preludes.....Chopin
Polonaise, op. 53.....Chopin
Mr. La Forge.
From the Land of the Sky-blue Water.....Cadman
Invictus.....Huhn
Serenade.....La Forge
The Foggy Dew.....Irish Ditty
Trottin' to the Fair.....Irish Ditty
Young Tom of Devon.....Russell
Mr. Rogers.

The recital was scheduled to take place in the Academy of Music, but as that edifice was visited by fire the day before, the two artists were compelled to move to the new Auditorium, where they had a fine success. There was a very enthusiastic audience that demanded repetitions of half the numbers.

A Demand for Harris-Reincke Songs.

Herbert Wilber Greene has ordered sixty copies of "The Friendly Cow" and "The Swing" by Z. Harris-Reincke, for the Greene vocal studios in New York and Philadelphia. Other demands are coming in to the publishers for these beautiful songs. Madame Reincke, the composer, is expected back from Europe on May 7. She and her husband have made a tour of the Continent, their itinerary including Italy, Germany and France.

Among the singers who recently sang the Harris-Reincke songs in New York are Gracia Ricardo and Rollie Borden Low. Madame Ricardo has sung, "The Swing" and "The Friendly Cow" on her tour South and West this season, and in many places she was compelled to repeat these songs. Since her return from the South, Madame Ricardo has sung the Harris-Reincke songs at concerts in the Cooper Union, Manhattan, at two concerts in Brooklyn and at three private musicales in the vicinity of New York. Mrs. Low sang the songs at her recital in the Plaza last month and "The Friendly Cow" was redemanded.

"The Swing" and "The Friendly Cow" are settings to poems by Robert Louis Stevenson.

Nielsen for the Metropolitan.

Following her Metropolitan successes during the past two seasons, Alice Nielsen has been re-engaged by Manager Gatti-Casazza for a series of performances, which will give her still further scope for the display of her beautiful voice, winning vocal art and splendid versatility in a number of roles she has not thus far essayed in the Metropolitan Opera House.

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CHICAGO, Ill., April 23, 1911.

The Musical Art Society gave its second and last concert of the season before a scant audience in Orchestra Hall last Tuesday evening, April 18. The works presented were worthy of better readings than were given them by the Musical Art Society. The basses excepted, the balance of the choral as an ensemble is deplorable. This body of singers is inadequate for its task, many of its members being both incompetent and unqualified to be singers in a professional choral society. At times the sopranos and tenors sang so far off pitch as to irritate even the most unmusical ears. Several of the sopranos evidently have but one aim in view—namely, to produce a big tone in order to dominate their colleagues, and the effect obtained is anything but artistic. No blending, no shading, no pianissimos or climaxes can result when a choral body is not united, and this being the case as far as the Musical Art Society is concerned the performance as a whole was most unsatisfactory. It is said that lack of rehearsals is again at the bottom of the matter, but this would not excuse the poor reading accorded several numbers, especially Hugo Wolf's "Two Sacred Songs," which were given, as stated on the program, by request. The audience received those two request numbers with the same degree of apathy as was accorded the other offerings. There are many good singers connected with this society, though several have resigned and were greatly missed at the concert in question given last Tuesday evening. It is a pity that the work of the sopranos and tenors is not of a higher standard, especially as the basses are all that could be desired. The contraltos are mediocre, but this contingent at least managed to stay on pitch, a thing that cannot be said of the sopranos. Frederick Stock, the sterling conductor, will do well to hear separately each one of these professional singers and to send back to school those who are unable to read at sight, and they are numerous.

Ravinia Park will not be in the hands of a receiver any longer, but will pass into the control of North Shore residents. Those interested in the deal for the purchase of the park are Harold F. McCormick, H. F. Boynton and Frank R. McMullin. An option on the property, now in the hands of a receiver, has been obtained. Plans are being made for the continuation of the park as a summer resort, as in former years. The park probably will open early in July. Bands and orchestras will be heard twice a day during the season.

Sibyl Sammis MacDermid, dramatic soprano, has been engaged for a series of three musicales at Orange, N. J., to be given in the homes of prominent society ladies.

John R. Rankl, bass baritone, will be first assistant to Mr. Willett at the Sherwood Music School next season. Mr. Rankl has been engaged to sing at a recital in Park Ridge, April 25. He is bass soloist at Emmanuel Church

of LaGrange, one of the most important Episcopal churches in the diocese.

The third concert of the Chicago Mendelssohn Club will take place in Orchestra Hall on Thursday evening, April 27. The soloists will be Clarence Whitehill, bass, and Mabel Sharp Herdlen, soprano.

Max Wald, pupil of Marx E. Oberndorfer, will play the Moszkowski concerto with the Minneapolis Symphony Orchestra on April 28 at the Spring Festival in South Bend, Ind.

Gordon Campbell, accompanist, pupil of Marx Oberndorfer, is on tour with Charles Clark.

Manager Samuel B. Garton announces a piano recital by Clarence Eidam to take place in Music Hall on Sunday afternoon, April 30.

Anton Foerster gave his second piano recital in Ziegfeld Hall last Tuesday evening, April 18. The program follows: Toccata, aria and fugue, C major (for organ) transcribed by Anton Foerster, J. B. Bach; thirty-two variations, C minor, Beethoven; impromptu, op. 142, F minor, Schubert; sonata, B minor (one movement), Liszt; nocturne, op. 27, No. 2, Chopin; impromptu, Chopin; "Witches' Dance," MacDowell; "Jeux d'Eau," Maurice Ravel; Hungarian Gypsy songs, Tausig. On account of another concert the writer was unable to enjoy the first part of the program, but was fortunate enough to hear Chopin's "Impromptu," MacDowell's "Witches' Dance," Ravel's "Jeux d'Eau," and Tausig's "Hungarian Gypsy Songs." It is always a mystery to the writer how a pianist who is as busy teaching as Mr. Foerster is, can do justice to himself as a virtuoso. Pianists need so much practise that one wonders when Mr. Foerster finds time to study his programs. This is not meant as an apology for Mr. Foerster's playing. He does not ask for indulgence and does not need to, as his playing at all times is interesting. He performs with breadth and dignity, and considering that he devotes most of his time to the teaching of a large number of pupils, it is decidedly to the credit of Mr. Foerster that the results obtained as a solo performer are so satisfactory. The audience showed its approval by long and well deserved applause.

The Paulist Choristers, of Chicago, under the direction of their conductor, Father Finn, were heard in Orchestra Hall last Wednesday evening, April 19. Father Finn has drilled his forces so admirably that the results obtained are remarkable in every respect. Pianissimos are especially fine, at times being soft as a whisper. This was especially noticeable in Arensky's "Serenade," which was beautifully sung by the chorus and likewise well played by Robert Ambrosius on his cello. The tone quality of the Paulist Choristers is truly magnificent. The soprano parts, taken by young boys with clear, fresh and sweet voices, impressed most favorably, especially after hearing on the previous evening the female sopranos of the Musical Art Society. Father Finn has done much for the welfare of his forces. To him is due the greatest part of the overwhelming success of this enterprise. He has drilled each

man individually and he gets the full measure of musicianship from each of his boys. The attacks are precise and the blending of voices perfect. Harcourt Browne, a boy soprano, won considerable success in his solos, and Walter Curran, another soloist, has a pleasing tenor voice, heard to good advantage in Gounod's "Gallia." The program opened with an organ number by Frederic Grant Gleason, "Introduction and March," played with great dignity by Walter Keller, the sterling organist of the society. This concert was the first of the spring festival tour of the Paulist Choristers and it is safe to predict that the tournee will be both an artistic and financial triumph.

Last Wednesday evening, April 19, in Music Hall, a benefit concert was tendered Eleonore Fisher, a well known accompanist and thorough musician. The affair was under the direction of Samuel B. Garton, who presented Sarah Suttel, pianist, and Hans Schroeder, baritone. Miss Suttel has improved greatly since her last recital and though she is still a mere child her playing has grown far beyond her age. The young artist played with great authority, her touch is velvety, her tone sweet, her reading poetical, her dynamics more virile and she now seems ready to do big things. Mr. Schroeder, who has not been heard in Chicago publicly since his return from Germany, sang songs by Schubert, MacDowell, Wolf, and a composition by Olaf Anderson, a Chicago composer. He sang well.

Francis Macmillen, the American violin virtuoso, will make his farewell appearance in the Studebaker Theater next Sunday afternoon, April 30, under the direction of F. Wight Neumann. Mr. Macmillen will play the Mozart concerto E flat major to the accompaniment of a double string quartet composed of members of the Theodore Thomas Orchestra. The program follows:

Chaconne Vivaldi
Prelude and fugue, G minor Bach
(For violin alone.)
Concerto, D major Paganini
Allegro maestoso.
Toccata and fugue Bach
Gino Aubert.
Concerto, E flat major Mozart
(Double string quartet accompaniment.)

Martin Ballmann will open and close Forest Park this summer, besides playing a ten week engagement at Bismarck Garden.

Myrtle R. Lee has just returned from a successful tour. Miss Lee, as is well known, appears under the name of Sofia Stephali, and with her niece, Berenice Lathrop, has filled engagements in concert lectures in Memphis, Tenn.; Little Rock, Ark.; Dallas, Tex.; Austin, Tex.; San Antonio, Tex.; Houston, Tex.; Galveston, Tex.; Beaumont, Tex.; New Orleans, La.; Mobile, Ala.; Pensacola, Fla.; Montgomery, Ala., and Atlanta, Ga.

Bertha Williams is to give a recital in Music Hall Tuesday evening, May 2, under the management of Samuel B. Garton.

Julie Rive-King, assisted by Edgar A. Nelson, gave a piano recital under the auspices of the Bush Temple Conservatory in the Bush Temple Recital Hall last Friday evening, April 21, before a large and enthusiastic audience. The program opened with the Tchaikovsky fantasia, op. 56, for piano and orchestra, the orchestral part being played on the second piano by Mr. Nelson. Madame Rive-King has been recognized for so many years as one of the leading pianists, and superlatives have been employed so often in these columns that suffice it to say she revealed the same scholarly reading, technical equipment and musicianship that have made her name famous the world over. Besides the above mentioned number, the Brahms sonata, op. 5, and Nicode "Theme" (eleven variations and fugue, op. 18), which concluded the program, were admirably interpreted by the pianist, who was recalled many times to bow acknowledgment to the vociferous applause. Madame King added an encore, and was the recipient of floral tributes. This was by far the best recital given this season at the Bush Temple Conservatory, and the management must feel gratified in having at the

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head of the piano department such an excellent exponent of the keyboard.

Lucille Tewksbury, soprano soloist with the Minneapolis Symphony Orchestra, is winning great success on the tour, as can readily be seen by the following criticisms:

Mrs. Tewksbury is the possessor of a brilliant voice of large range and it is at all times under perfect control. Her charming personality aided in holding the interest of her audience, and her mood varied with the interpretation of each song.—*Fargo, N. Dak., Sunday Courier, March 18, 1911.*

Lucille Tewksbury is also a step-daughter of Des Moines. Her home-coming is always honored with enthusiastic appreciation. She possesses evident ease in the production of her tones which are delicately rounded and clear. She has gained in style and in general purity of intonation since she sang here a year ago.—*Des Moines Capital, April 5, 1911.*

The chorus, composed of the Schubert Club and the Choral Society of Falls City, Neb., sang with practised ease, while above them all floated the flute-like voice of Lucille Tewksbury, a soprano gifted with power as well as purity of tone, which she displayed in the prayer from Puccini's "La Tosca."—*Kansas City Globe, April 10, 1911.*

Mrs. Tewksbury, soprano, was very pleasing. She possesses a strong voice and very musical.—*Lawrence, Kan., World, April 8, 1911.*

The Stevenson family is well known all through the Middle West as singers. Lucille Stevenson Tewksbury is the soprano soloist with the Minneapolis Symphony Orchestra; Katherine Stevenson is one of the prettiest and most successful young comic opera singers in and around Chicago, and Margaret Stevenson is one of the most talented pupils of Hart Conway at the American Conservatory Dramatic School. Mrs. Atwood, another sister, is also a good singer.

John B. Miller, tenor, will assist Wally Heymar, violinist, at her recital in Music Hall on Friday evening, April 28.

The following announcements have been sent to this office from the Chicago Musical College: Kirk Town's pupils gave an interesting recital in Reception Hall of the Chicago Musical College building last Thursday evening. Eleven students participated. Registration for the spring term of the Chicago Musical College, which began last Monday, indicated that the Chicago Grand Opera Company, or some other similar agency, had increased the enrollment of that institution nearly 12 per cent. greater than any preceding year. Thomas Ricketts, who is in charge of the bookings of the Ziegfeld Theater, reports that the concert and dramatic engagements for the coming year indicate that an unusually large number of public appearances by local artists will enliven the musical season. Three pupils of the Chicago Musical College School of Opera are rehearsing on the Studebaker Theater stage with the Joseph Sheehan Opera Company, preparatory to a summer tour. The regular Saturday morning recitals in Ziegfeld Theater, by pupils and teachers in the Chicago Musical College, will be continued during the spring term. The friends and relatives of students and music lovers who are interested in hearing worth while compositions interpreted by proficient artists may secure tickets by application to the office of the college.

Mary Cox, the young violinist, played with great success at the weekly recital of the American Conservatory given in Kimball Recital Hall on Saturday afternoon, April 22. Miss Cox played Reinhold's "Serenade," Saint-Saëns' concerto in A major, Matteson's "Air," and Couperin-Kreisler's "Chanson Louis XIII" and "Pavane," in all of which she demonstrated her excellent musicianship, good technic and beauty of tone, which won for her well deserved success.

Ragna Linne, the distinguished soprano and instructor at the American Conservatory, has just been notified that Mrs. Frances Morton-Crume, one of her former pupils and a graduate of the American Conservatory of Music, has been engaged to sing at the spring festival at Louisville, Ky. The other artists engaged for the same festival are Alma Gluck, Pasquale Amato, Christine Miller and George Hamlin.

Madame Galski will not appear at the North Shore Festival as previously announced in these columns. She was obliged to request the cancellation of her contract on account of illness.

Hanna Butler sang with great success at the reception given by Hugh Stuart Campbell in the foyer of the Olympic Theater last Thursday afternoon, April 20.

The last concerts of the season by the Theodore Thomas Orchestra took place Friday afternoon and Saturday evening, April 21 and 22.

Under the auspices of the American Conservatory, a recital will be given in Music Hall on Tuesday evening,

April 25. Those who will participate are Minnie Cedar-green and Mrs. P. D. McGregor. Mrs. Karleton Hackett will supply the accompaniments.

Mrs. Carl D. Kinsey has sent out invitations for a song recital by Mabel Sharp Herdieu, soprano, and Albert Borroff, basso. The recital will take place Tuesday afternoon, April 25, at the new Hotel Sherman in the Louis XVI room.

George Ira Everett, baritone, and pupil of Herman Devries, sang with great success last week the part of Valentine in "Faust," when that opera was presented in Kansas City under the auspices of the conservatory of that locality.

Theodore S. Bergey has sent word to this office to the effect that notwithstanding the fact that everybody in Chicago knows the teacher who strands pupils in Europe each year, however a certain paragraph in the Chicago letter in THE MUSICAL COURIER of last week might reflect on Mr. Bergey since it was stated in another paragraph of the Chicago letter that he (Mr. Bergey) was not going to Europe this year. Mr. Bergey is right in saying that everybody in Chicago knows the teacher the writer has in mind and in order to dissipate any doubts that might exist, it should be stated here that Mr. Bergey has taken pupils to Europe on many occasions and that all of them have re-

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Hess' cantata "Frohe Erde" has been sung by nine German Choral Societies this season.
Hess' first Symphony has been accepted for performance at Cologne.
Hess' 130 Lieder are being sung all over Germany.

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turned with him. This, of course, cannot be said for the other teacher.

Bertha Williams is to give a recital in Music Hall Tuesday evening, May 2, under the management of Samuel B. Carton. RENE DEVRIES.

Madame Ciaparelli in Hotel Astor Concert.

Gina Ciaparelli, the well known soprano, sang at a delightful concert given at the Hotel Astor, on Tuesday evening, April 18, and scored a most emphatic success in both her solo and ensemble appearances. In addition to the duets, which opened and closed the program, Madame Ciaparelli sang an aria from Mozart's "Don Giovanni," a Bohemian cradle song from Smetana, a charming and unfamiliar barcarolle from Collina, and the "Tacca la Notte" air from "Il Trovatore."

While all was rendered with great lyric charm and indisputable vocal art. Madame Ciaparelli was at her best in the group opening with the Mozart air. In this her smooth, well rounded cantilena singing and excellent phrasing, showed forth to extreme advantage, and won her several recalls in addition to the two encores she gave during the program. Max Liebling provided excellent accompaniments throughout the evening.

Stojowski's New Works Performed.

Sigismund Stojowski, the Polish composer-pianist, has been conspicuously represented on programs of the symphony orchestra this season. The first performance of his new symphonic rhapsody for piano and orchestra was given at the New Theater on March 19 by the New York Symphony Orchestra, with the assistance of the composer. April 2 Mr. Stojowski played his concerto at the Metropolitan Opera House with the opera orchestra. Mr. Stojowski's first symphony has been given in Russia this season by the Philharmonic Society of Warsaw and the St. Petersburg Symphony Orchestra. The composer is at present working on a second symphony.

Next season, to give us a little more Wagner, Mr. Gatti-Casazza will revive "Rienzi," which, with its spectacular features a la Meyerbeer, will appeal also to those who are not Wagnerites.—*New York Evening Post.*

Barron Berthald's Recent Successes.

The following press notices relate to the recent successes of Barron Berthald, the noted tenor:

In Barron Berthald we heard a singer who will "aye be welcome back again." Possessing the most virile, brilliant and robust tenor voice heard in Montreal in years, Mr. Berthald is a musician who understands himself thoroughly and who has enormous vocal resources to draw upon in his interpretative work. His style is essentially operatic, though he sang English, French and German lyrics (one can imagine how splendid that voice would sound with orchestra), and he is a walking advertisement for whoever taught him a method of production which has equalized every note till all sense of registers is lost and which has made it possible for him to let his voice flow out with an ease not always attained by coloratura sopranos.—*Montreal, Can., Daily Herald, March 25.*

Barron Berthald (tenor) made a pronounced success with his audience, with a great, big, resonant voice, well delivered. He chose the little songs in strong contrast to the diva whom he was supporting, and he did them well and showed himself capable of doing much greater things, had he so desired. The first, Chadwick's impassioned "Oh, Let Night Speak," was sung with great fervor and warmth, and the last, given with the greatest delicacy and finished style. For an encore to his second number he sang Telbrück's "Un doux lien," which was most impressively given.—*Washington, D. C., Herald, March 21.*

It was a genuine pleasure to hear Barron Berthald again. He has fine quality of tone and he sings with a mastery of phrase and meaning that is wholly gratifying. He was most graciously received by the audience.—*Rochester, N. Y., Herald.*

Barron Berthald, who is always an agreeable singer, sang a group of songs in which the fine phrasing and expression imparted to "A un viscau" was a feature. He sang Kiel's "Gondoliera" with rare charm and an encore by Delbrück.—*New Haven, Conn., Morning Journal.*

While Tetrzini and Berthald sang thunder and storm were completely forgot. Mr. Berthald proved by the surpassing richness of his tenor voice his worthiness to appear in company with Tetrzini.—*New Haven, Conn., Palladium.*

Barron Berthald, the tenor, sang well and exhibited considerable sweetness of tone in his higher registers. He showed to best effect as a ballad singer and gave a really charming rendition of "A un viscau."—*Montreal, Can., Gazette.*

New York Mozart Society Concert.

The third private concert of the Mozart Society, Dr. Adelaide Wallerstein, president, took place in the large ballroom of Hotel Astor, April 19, Arthur Claassen conducting the women's chorus of a hundred voices, with the following soloists: Nevada Van der Veer, contralto; Jules Falk, violinist, and a full orchestra. Madame Van der Veer sang "Ah, mon fils" aria, and the songs "Parting" by Claassen and "Spring's Singing" by MacFadyen. In good voice, possessing pleasing personality, the singer made a hit, and was obliged to sing encores. Violinist Falk played these pieces: "Introduction and Rondo," Saint-Saëns; "Menuet," Mozart, and "Elfenfantz," Popper-Halir. He won warm applause and encores. Mr. Falk's brilliant technic and warm tone won attention from the large audience.

Lillian Funk sang the obligato solo in Bemberg's "Death of Joan of Arc" expressively and with good enunciation. A needless organ solo, of inordinate length, was played, tiring out the waiting audience. During the intermission President Wallerstein received in Box No. 2, and many were the congratulations heaped upon her as comment on the very successful concert.

It is announced that the annual white and gold breakfast will take place in the grand ballroom Saturday, May 6, at noon. Following are the officers of the flourishing New York Mozart Society: President, Dr. Adelaide Wallerstein; first vice president, Charlotte B. Wilbour; second vice president, Mrs. Samuel Warren; third vice president, Mrs. Homer Lee; fourth vice president, Mrs. Claude Montague Rivers; recording secretary, Mrs. Frederic C. Stevens; corresponding secretary, Mrs. F. MacDonald Sinclair; treasurer, Ella Louise Henderson; directors, Mrs. Clarence Burns, Mrs. A. J. Wells, Mrs. John Kurrus; honorary member, Mrs. Donald McLean.

Cecil Fanning Sings Before 1,300.

Tuesday afternoon, April 18, Cecil Fanning filled his seventh return engagement with the Tuesday Musical Club of Akron, Ohio. This is a record of return engagements held by very few musicians, and the fact that Mr. Fanning has not yet worn out his welcome in Akron was demonstrated by an audience of 1,300. Enthusiasm ran so high that the singer was compelled to respond to double encores.

Mr. Fanning was ably assisted by Mrs. Frank A. Seiberling, contralto. Besides being an artist of unusual attainments Mrs. Seiberling is the fairy godmother of music in Akron, in that her purse is always open to supply deficiencies and to assist deserving musicians. Her voice is a beautiful rich contralto of broad range, which she uses with taste and discrimination.

Katherine Bruot accompanied Mrs. Seiberling, and H. B. Turpin, as usual, was the accompanist for Mr. Fanning.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Charles Scribner's Sons, New York.

"THE EDUCATION OF A MUSIC LOVER," BY EDWARD DICKINSON.

The author of this work is engaged in teaching the history and criticism of music in one of our colleges, and his practical experience gained by contact with the minds of students gives his book a sane and wholesome quality that is sometimes sadly lacking in the works of learned enthusiasts who write only to postulate theories. And Edward Dickinson is as learned as the rest of them, and an enthusiast into the bargain. He also uses English with force and clarity, and has the art of making his chapters interesting. We not only say that this book is good, but we also advise our readers to get it. For being untechnical in language it can be understood by the lay reader, and also, because of its comprehensive view of the art of music in general and its study of the spirit of art works, it will benefit the musician who has analyzed too carefully and studied too much in detail the forms and technic of his art. The book is in eleven chapters, each one of which may be read separately in half an hour. It is, therefore, well adapted to the needs of the busy man who cannot spare an entire evening to the overlengthy chapters of some of our music reviewers. We can do no greater service to Edward Dickinson than to quote a sentence from each chapter.

"This book is an attempt to interpret music to those who already love it upon slight acquaintance and desire the fuller enjoyment that comes with larger knowledge."

"The true measure of the nation's advancement toward the proud distinction of being a musical people does not consist in the number of operas given in New York in a season, nor in Paderewski's income from a single concert tour, nor even in the amount of respectable compositions produced by native musicians, but rather in the extent to which good music is becoming a necessity in the life of the community."

"A frequent objection to technical study rests upon the fact that increase of knowledge in matters of art brings with it certain penalties. As one leaves the condition of paradisaical innocence and approaches critical enlightenment one becomes aware of evil as well as of good."

"Standards of good and bad in melody we feel that there must be, but when we try to draw conclusions that will serve as laws we find decisions of equally intelligent arbiters varying with periods, nationalities, customs and temperaments."

"The secret of the ability to follow all the fluctuations of melodic outline and to grasp the multifarious changes of structure lies in the cultivation of the sense of rhythm."

"The operas that have survived their generation and are established in the esteem of thoughtful minds have been those that are strong on the dramatic side."

"Librettists as a rule are not poets 'by the grace of God,' but clever adapters of scenes, mechanical artificers of verse, whose aim is not literary, but musical effect."

"A confirmed tremolo is a nerveless, spineless, debilitated thing, a mark of infirmity and a frequent forerunner of collapse."

"Moreover, there is no credit to a musician in writing florid cadenzas. Nothing is easier."

"Music has always been straining at its tether, striving to break away from its bondage and enlarge its field of action."

"The art which music most persistently struggles to supplant, or else to bring into an alliance for mutual advantage, is the art of language."

"A work of art cannot make identically the same effect

upon any two persons, for the receiving faculty cannot be precisely the same in both."

"If historic, social and personal associations cluster around a musical composition, the hearer's state of expectancy is very unlike that of another in whose mind this particular kind of atmosphere is lacking."

Needless to say, a book of 293 pages contains much that we cannot even refer to in our limited space.

Oliver Ditson Company, Boston.

DICTIONARY OF MUSICIANS. W. J. BALTZELL.

If this was the only work of its kind in the world we might find merit in it. As it is, we see no particular niche in the temple of fame for it. There is nothing of value in the criticisms on the musicians selected by the compiler, and there are too many names omitted to make the work of much value to the thorough student. It looks careless to find the name of Charles Lucas omitted, and in another place to be told that A. C. Mackenzie was a pupil of this once eminent cellist, and principal of the Royal Academy of Music in London. The French theorist Bazin is not mentioned; neither is Dachs, the teacher of de Pachmann. We cannot find Duprato, Mischa-Elman, Carl Heins; Lindner, the teacher of Max Reger; Schultz; Vogel, who sang Schubert's songs for the composer; Wuerst, the teacher of Paderewski; the famous conductor, Toscanini, and Zwymy, the Bohemian, who had the rare distinction of teaching the piano to Frederic Chopin.

There are a number of obscure names in the book of far less importance than some of these we have happened to discover by their absence.

An Answer.

We have received the following letter, which we reproduce. We conclude from the title of "Rev." before the sender's name that the writer is in holy orders:

"Editor Musical Courier:

DEAR SIR—The reviewer of Giovanni Sgambati's Requiem Mass (MUSICAL COURIER of April 12, page 37) calls the Latin text of the Requiem "turgid." It surpasses my understanding how a man in his sober senses can do such a thing. For several centuries this text, especially the "Sequence," "Dies Irae," has been acknowledged as one of the most beautiful, most powerful things ever written. And now this most learned reviewer, whoever he is, calls it "turgid." Is he able to read and appreciate this text in the original Latin, or has he read some utterly inane translation of it and therefrom formed his judgment? If this is the case, then it is a crime that such a medium as the MUSICAL COURIER should lend its pages to such calumny. I would never do without the MUSICAL COURIER, but when I see such things in it, I feel like tossing it into my waste-basket without reading another word.

Very sincerely,

(Signed)

We are sorry if our words have given offence to any of our readers, and we hope it is understood that our criticism of the Latin text is meant solely against it as a vehicle of musical expression and not as literature or part of a church service. We are careful to avoid religious discussions in this musical paper, as our readers in both hemispheres are of all creeds from that of ancient Judea to that of modern Boston. Would our correspondent have been offended if we had called a Pindaric ode "turgid," even though Pindar's odes are many centuries older than Celano's "Dies Irae"? We think the "Dies Irae" has lived these five centuries simply because it has been preserved in the Mass. As literature it is not equal to the Icelandic Saga of Frithjoff and Ingeborg, probably written down at the same period.

Our Latin knowledge, if it can be dignified by so exalted a name, began with Smith's Grammar, increased with Caesar's Gallic War, grew with the Aeneid and expurgated selections from Horace and Catullus, and reached its climax in Sallust. The ear with which we listen to the rhymed prose of the "Dies Irae" is a modern one. For rhyme was foreign to the poets of the golden age of Latinity. It came from the Moors through Spain and was carried across the Pyrenees in the love songs and romances of the Troubadours. Besides, "acknowledged" and "judgment" are incorrectly spelled in our correspondent's letter, and "would," in the last sentence, is a solecism, we think. Mindful of the advice of Horace, "quicquid præcipies, esto brevis," we lay down the pen.

Borchard at Montreal.

Adolphe Borchard, the French pianist, gave a recital at the Monument National, Montreal, Canada, on April 3. The gifted artist was enthusiastically received by the French population of Montreal, who were glad of this op-

portunity to show their appreciation of one of their countrymen. A few Montreal press notices follow:

It was, however, when Borchard played his Chopin suite that the audience realized that they were meeting a great artist. He gave an interpretation of this giant among composers which at once stamped him as not merely one who had perfect control of his instrument but possessed of a poetic interpretative power which enabled him at once to sway his hearers to his genius. Mr. Borchard showed a sympathetic grasp of the Chopin conceptions and an ability to translate them into rippling volumes of melody which was absolutely enchanting.—Montreal Gazette, April 4, 1911.

Given an instrument such as Borchard played upon last evening and a performer such as he is, and it is astonishing how the quality of tone may seem to be varied by the wizardry of the fingers and the feet. Of course it is more or less illusion, but Borchard can now make a note sound pearly grey, now rose color, and now such a quality of chrysoprase as gave delight. In all the delicacies of shading he is supreme. As his program was arranged, it was, at first, in the finer, softer, piano effects in which he revelled. Delicious runs and thrills and surprising displays of the more subtle artistry of style and sentiment, reminding of fountains and foam, the whisper of the sea-shell, the zephyr in the trees, the sighing of the sea. The Mozart Sonata suggested the tinkling harpsichord for which Mozart wrote it; and if that may be called the feminine side of his playing, he proved afterwards that he was no less a master on the masculine side, and got out of the instrument a very thunder-storm of terrific sound. He played Chopin as a masculine composer rather than a feminine one, especially in the polonaise and the nocturne and in two waltzes and a ballade he gave delightful lighter renderings.—Montreal Witness, April 4, 1911.

To play the classics classically and romantic music romantically is more than most pianists can do, but Adolphe Borchard in the Monument National last night, after letting a Mozart sonata bubble up out of the keyboard like a busy little stream of clear water, out-Liszed Liszt with a glitter which a mere technician might well envy. Borchard is not a technician. His technic is so obedient, so subservient that it is only seen in an under analysis, or when he lets it go as he did in the inevitable Liszt coda at the end of his program, in this case the polonaise in E which led to prolonged "bravos" and the gratification of greed with Mendelssohn's "Spinning Song."—Montreal Herald, April 4, 1911.

Adolphe Borchard is in many respects an astounding pianist. He can produce effects no pianist who has visited this city in recent years has matched. He is a specialist both in tone-colors and in accents. He is devoid of sentiment, in the popularly accepted meaning of that word; he is full of imagination—his vision is so clear, so vivid, so intense, at times the very brilliancy of its presentation almost blinds. He is intensely original; he insists upon giving his own interpretation of Chopin; he revolutionizes all conventional conceptions of dynamics; he is a remarkable example of the ultra-modern French school of piano-playing. He is absorbingly interesting, very much in earnest, forceful, facile, and eloquent.—Montreal Star, April 4, 1911.

What the Press Says of Dimitrieff.

The following are press comments concerning Nina Dimitrieff, who is on tour with the Russian Symphony Orchestra of New York:

Mme. Dimitrieff has already established herself as a favorite in Houston, so that if she should at any time appear on the stage and sing only scales the ceasing of the sound of her voice would be promptly followed by a burst of applause. Such being the case of course when she makes a selection so well known and so popular as the "Jewel Song," from "Faust," the house is almost ready to come down.—Houston (Texas) Daily Post, April 14, 1911.

Last night Rossini's "Stabat Mater" was given. The power and range of Mme. Dimitrieff's voice was manifested in "Inflammatus," in which she reached high C with a sweet musical tone, that was heard above the orchestra.—Lansing (Mich.) State Journal, March 22, 1911.

Mme. Dimitrieff captured the audience with her magnificent soprano voice and was encored three times, finally singing a simpler piece to the accompaniment of the harp. It was a triumph for the singer and for the voice.—Jackson (Mich.) Patriot, March 22, 1911.

Nina Dimitrieff caught up the audience with her rendition of an aria from "Aida" and was brought back again in response to a persistent encore.—Lexington (Ky.) Herald, April 5, 1911.

The aria from "Aida" was sung by Nina Dimitrieff. The singer was young, beautiful and gifted to the highest degree. She sang with wonderful ease and responded with a beautiful light encore in English.—Meridian (Miss.) Dispatch, March 4, 1911.

Nina Dimitrieff sang the aria from "La Dame de Pique," by Tchaikowsky. She is an accomplished singer, possessing a well cultivated and beautiful soprano voice with emphasizing ability as interpreter.—New Orleans (La.) Daily Picayune, April 11, 1911.

George Hamlin to Enter Grand Opera.

George Hamlin, the tenor, has been engaged by Andreas Dippel for the Chicago Grand Opera Company. Mr. Hamlin will make his debut next season in "Natoma." He will sing other leading roles.

For years Mr. Hamlin's friends have urged him to sing in opera, but the singer himself resisted every inducement and, as is well known, declined many offers. He was satisfied in his work as concert and oratorio artist, in which he has few equals. When George Hamlin sang his Richard Strauss song recitals some years ago, he established his fame in both worlds.

In the opera "Natoma" Mr. Hamlin is to sing the role of Paul Merrill, which was created by John McCormack. The performance in Chicago will take place on the evening of November 20.

Mr. Hamlin will continue his concert work and will, as usual, give recitals in the large cities of the country. He is also booked to sing at many festivals.

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MINNEAPOLIS, MINN., April 22, 1911.

A students' recital that was a pleasure and a benefit to audience as well as pupils was given in the First Unitarian Church Tuesday evening by Esther Hamilton, Mylius Wilcox and Ferdinand Oldre, thirteen year old pupils of James A. Bliss and William MacPhail. It is inspiring to see such results achieved by pupils of this age not only through natural talent but by the careful and well directed effort of teachers, for no one is to imagine that the Bach preludes and fugues and Beethoven sonatas, or different compositions for the violin, were mastered without long and hard work on the part of teacher and pupil. All three of the young musicians played not only interestingly and wonderfully well, but with a sureness that was a joy. One did not need to sit on the edge of one's seat in uncomfortable anticipation of the forgetting or breaking down of the performer, but felt that each number would be played serenely through to the end, and that the bugbear, stage fright, had never been allowed to enter into the scheme of things. Esther Hamilton opened the program with the prelude and fugue in C minor (Bach); sonata, op. 49, No. 1 (Beethoven); a group consisting of a waltz in D flat (Chopin), prologue (MacDowell), "Pan's Flute" (Godard), the first movement of the concerto in C major (Beethoven). Gavotte (Rameau), berceuse (Godard), scherzo (Van Goens) were played by Mylius Wilcox. Ferdinand Oldre played "Romance" (Svendsen) and "Hejre Kati" (Hubay), and the program finished with two violin duets, "Traumer Sennerrin" (Labitski) and "Grossmutterchen" (Laudler). The accompaniments, played by Elizabeth MacPhail, were very good.

At the luncheon Thursday, which closed the season for the associate members of the Thursday Musical, a program was given by the Imperial Quartet and the Thursday Musical String Quartet.

At the benefit performance of "The Honor of the Family," to be given in the Lyric Theater on the evening of May 3, the proceeds of which are to go to St. Barnabas Hospital, Hal Griffie and Elizabeth Schenck, pupils of Jean B. Griffie, will sing.

Marie Bon and Zoe Helen Beagle, pupils of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, read at the Bemis Brothers' bag factory for the girls last Tuesday noon. They also read at Alpha Camp of the Royal Neighbors Thursday night. The graduation recital of Marie Foley and Gerard van Etten, pupil of Mr. and Mrs. Charles M. Holt, will be given in the near future. The program will consist of three plays. Pupils of Alice O'Connell, of the dramatic department, will present three plays—"The Blind Attachment," "No Men Wanted" and "A Midsummer Frolic"—in the school hall on Friday evening, April 28.

The following pupils will appear: Marie Bertram, Alma Sidnam, Ruth Lee, Vera Lewis, Ethel Chilstrom, Beth Benton, Hazel Tyler, Pauline Worth, Madelon Kischel, Ethel Hart, Orpha Ryan, Marguerite Pauly, Helen Worth, Caroline Lynch and Jennie James. A picnic supper will be held in the large recital hall Wednesday evening, April 26. Games and dancing will furnish the amusements for the occasion, which is an annual event at the school. Helen Guile (soprano), Ethel Wakefield (soprano), pupils of William H. Pontius; Clara Thorberg, pupil of Carlyle Scott, and Annie Swensen, pupil of Wilma Anderson-Gilman, will give a program before the Hennepin County Teachers' Association, April 29, at the Court House. Wilma Anderson-Gilman gave the last of the series of interpretative recitals on April 19. Nell McKenzie (contralto), pupil of William H. Pontius, is announced to give her graduation recital early in May. Kate M. Mork, of the faculty, is to assist in the recital to be given by Marta Sandal in the Bethlehem Norwegian Lutheran Church, on May 3. The program for the regular Saturday recital will be given by Helen Guile (soprano), Ethel Wakefield (soprano), Norma Winnor (soprano), vocal pupils of William H. Pontius, and Annie Swensen (pianist), pupil of Wilma Anderson-Gilman. Advanced pupils of Carlyle Scott, head of the piano department, gave an attractive program in the school recital hall, April 19, before a large audience of interested friends and pupils. The program embraced movements from six concertos and the accompaniments were provided by a string orchestra, Gertrude Hul (pianist), of the faculty, playing the wind parts on a second piano. Isabel Chase, of Walker, Minn., opened the program with a spirited interpretation of the "Petite Suite" (Olsen). Miss Chase is a talented young lady and her playing shows that she is an earnest student. All of the numbers were given in a manner that reflected credit upon both teacher and pupils alike. Lulu Glimme closed the program with the G major concerto (Beethoven). Miss Glimme has appeared before in Mr. Scott's ensemble programs, and on this occasion she sustained her reputation of past performances. Mr. Scott and those who know Miss Glimme believe she will attain a high place among pianists.

A number of the graduates of the Johnson School of Music, Oratory and Dramatic Art met April 19 in the studio of the director, Gustavus Johnson, when steps were taken to form an alumni association. Mabel Alice Cole, '01, was chosen temporary chairman, and Jessamine Allen, '05, secretary. It was decided to call a general meeting on one of the days next month when the Minnesota State Music Teachers' Association meets here in convention. As many of the alumni are members of the association it is expected that not a few from out of town will be here at that time. Committees were appointed to draft a constitution and bylaws and to select the exact time and place for meeting next month. Pupils of Mr. Johnson will be presented in recital May 5. Mrs. H. H. Pratt, pupil of Agnes Lewis, head of the vocal department, sang a solo at the meeting of the women of the Foreign Missionary Society for the State of Minnesota, held in Plymouth Church on Tuesday afternoon. Esther Broberg, pupil of Mr. Johnson, will be the piano soloist at the Glee Club concert in West High School April 28. Bernard Suss and Jeanne Watts, pupils of Maude Moore, both gave readings this week, the former at an entertainment in the South High Auditorium of the South High School Alumni, the latter for the girls of the Cream of Wheat Building, where a series of noonday entertainments has been arranged. Julius K. Johnson, of the faculty of the Johnson School of Music, will play a solo at the Swedish Emanuel Lutheran Church May 4.

At the students' recital of the expression department of the Northwestern Conservatory, April 20, Genevieve Lewis and Theresa Ball, pupils of Fredric Karr, gave the program. Miss Lewis read "On the Rappahannock" and "Mint Julep" by Martha James, and Miss Ball "My Rival"

by Kipling, "The Old Man and Jim" by Riley. They were assisted by Hazel Fleener, who played an etude and a scherzo by Mendelssohn, and Rose Lindstrand, who played Paderewski's "Cracovienne," both pupils of Gertrude Dobyns. Walter Howe Jones, head of the organ department, has recently been appointed organist and choir master of the Calvary Church, Rochester, Minn. He has also taken charge of a large class of piano pupils in the same city. Mr. Jones is to give a recital on April 24, at the home of A. C. Gooding, of Rochester. Members of the faculty of the expression and piano departments are to provide the literary and musical program at an entertainment to be given in Merriam Park, May 1. The object of the entertainment is to raise money for the church building fund of the Presbyterian Church, and is in the hands of one of the Sunday school classes. Luella Bender, of the expression department, is to give a reading before the Hennepin County Teachers' Association, which meets at the Court House April 29. Robert Gale, of the membership committee of the State Music Teachers' Association, addressed the students of the conservatory upon the purpose of that organization, Saturday morning, April 15. Many of the faculty and students have lately joined the Association. May 11 and 12 are the dates announced by Arthur Vogelsang, director of the Opera Club, for the production of "The Mikado." The opera is to be put on in the Princess Theater with a cast of sixty and a full orchestra. The conservatory is issuing invitations to its out-of-town alumni and former pupils to attend the opera on the second evening, when many of them are expected to be in the city at the State Music Teachers' Association. Lulu Larsen, 1910, graduate of the public school art department, is teaching in Granite Falls, Minn., where she has a large class of private pupils. Almyra Benner, of the expression department, and Alice Griswold (pianist), gave a recital at Spring Park, April 20, for the benefit of the high school fund of that place. Lella Parr Livingstone, of the faculty voice department; Ethel Alexander, organist of the Unitarian Church, and pupil of Frederic Fichtel; Luella Bender, of the expression department, and Evangeline Loeffler, of the violin department, are to give a recital in Robbinsdale, Saturday evening, under the auspices of the Ladies' Library Club. One of the interesting features of the matinee presentation of "She Stoops to Conquer" by the dramatic department on Friday next, at the Lyric, is the offer, by the Tribune and a member of the Woman's Club, of ten dollars in prizes to be awarded to the two students of the city high schools who shall submit the best criticism of the production. The matinee is given under the auspices of the Woman's Club, and is the third presentation of the conservatory this season under the auspices of that organization. The arrangements for the Harry Johnson benefit have been completed, the number of tickets already sold for the concert promising well for the success of the project. There is every indication that the object of the concert will be attained and Mr. Johnson enabled to accept the generous offer of Busoni for instruction for two years if it were made possible for him to go to Berlin to study.

MARY ALLEN.

U. S. Kerr at Trenton.

Ulysses S. Kerr, the New York basso cantante, delighted a large audience at his recent recital in Trenton, N. J. The press said:

He has a powerful voice, that is finely modulated and expressive of all the finer feelings as well as the more robust notes of triumph and exhilaration. His singing of "The Toreador," from "Carmen," was masterly, and in response to the enthusiastic encore he sang "The Rosary."

These two numbers show immense contrast, but the singer was fully equal to the requirements and sang each with the requisite spirit and in excellent style. His program was full of contrasts and uniformly pleasing.—Trenton Times.

The program was broad enough to bring to the fore Mr. Kerr's rich, resonant and powerful voice, with which he blended temperament, fine musicianship and a likable personality. Throughout the singer made everything interesting, using the strength of that powerful voice when his number needed it and again softening his tone and putting in the finer feelings when the occasion called. "Kamrat," a Norwegian song, brought out emphatically the ruggedness and volume of the voice and showed that the appeal of the text was not lost on the singer. He gave it a vigorous interpretation. "Rolling Down to Rio," a number small in form, with a rollicking air, was interesting, as it showed how effectively the singer could take care of the lesser compositions. In Wagner's romanza, "The Evening Star," Mr. Kerr's most conspicuous work was his facile phrasing and also his true conception of the music and text. Beethoven's "Die Ehre Gottes" was another number worthy of mention. In this song Mr. Kerr ably expressed the lofty feeling of the great composer. He was forced to encore at the conclusion of the program and gave Nevin's "Rosary." He gave it a reading full of the sentiment and solemnity.—Trenton Gazette.

Jane de Courcy's Recital in Paris.

The Paris Figaro of April 2 contains a fine criticism of Jane de Courcy's song recital given in the Salle des Agriculteurs in Paris on March 29. The review states that Madame de Courcy's voice is "warm, vibrant, of good timbre, and that her tone emission is perfect."

Madame de Courcy sang with success this season at the opera in Monte Carlo. The singer is a native of New Orleans. Last year while in New York, Madame de Courcy sang at a number of private musicales.

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ST. PAUL, Minn., April 22, 1911.

At the May Festival to be held in Winona, where the St. Paul Symphony Orchestra gives a matinee performance and in conjunction with the Winona Symphony Orchestra gives "Faust" in concert form, the soloists are to be Elizabeth Rothwell-Wolff, Louise Barnolt, Harriet Orendorf and Christian Timmer, concertmaster of the St. Paul Symphony Orchestra, George Harris, Jr., Charles F. Champlin, Mrs. H. M. Lamberton and Charlotte Harriet Ruggles.

A testimonial concert was given Wednesday evening to Warren W. Tolles, tenor.

The senior class of St. Joseph's Academy gave an Easter concert Monday afternoon.

At an entertainment in the People's Church on Tuesday evening, Marie Ewertsen O'Meara sang a group of songs and a duet with Ralph Stokes.

The Schubert Club will open its season in October with a program by Mr. and Mrs. James A. Bliss and Marie Ewertsen O'Meara.

MARY ALLEN.

Bispham Closes Season.

David Bispham closed, in Buffalo, N. Y., a successful spring tour of six weeks, appearing in joint recitals with Bessie Abbott. The tour was under the joint management of Loudon Charlton and Liebler & Co., and included concerts at Washington, Baltimore, Philadelphia, Buffalo, Richmond, Harrisburg, Williamsport, Allentown, Wilkes-Barre, Newcastle, Johnstown, Erie, Meadville, Jamestown, Elmira, Binghamton, Glens Falls, Schenectady, Watertown, Utica and Ithaca. The critic of the Washington D. C. Herald pronounced the recital "One of the greatest treats of the musical season," and he wrote of Bispham:

He made a triumph and aroused the audience to great enthusiasm. He sang yesterday as he did when first heard in recital, in the first of his operatic successes. His dramatic reading of Longfellow's "King Robert of Sicily," with music, was a superb piece of work—finished, thrilling, and strong in its picture.

Mr. Bispham again has demonstrated his popularity with the American public while on this tour. He sang on April 21 in Parkersburg, W. Va., under the auspices of the Wednesday Musical Club, and this week he sings in Portsmouth under the auspices of the Ladies' Musicale, being assisted at both these concerts by Harry M. Gilbert, pianist.

Boston Sunday Night Concert.

BOSTON, Mass., April 24, 1911.

Handel's "Judas Maccabeus" was the ambitious choral offering for the fourteenth annual spring concert of the People's Choral Union, Frederick W. Wodell, conductor, given in Symphony Hall, April 23. In addition to the quartet of soloists that included Marie Stoddard, soprano; Maud W. Grove, contralto; Dr. Franklin Lawson, tenor, and Charles Bennett, bass, the chorus had the assistance of members of the Boston Symphony Orchestra, with Jacques Hoffmann as concertmaster. While the work of the soloists was very good for the main part, Miss Stoddard was particularly effective in her solos by reason of the unusual brightness of her fresh, clear soprano voice. Dr. Lawson displayed his well schooled tenor to excellent advantage in the routine of the oratorio performance, and

Mr. Bennett gave a fine exhibition of unusual flexibility for a bass singer in the tortuous roulades of his part.

The chorus sang in a most spirited manner, as though it enjoyed to the utmost the work it was called upon to do, and the large audience shared in this joyous spirit by rewarding everything with unstinted applause.

GERTRUDE F. COWEN.

Schumann-Heink-Falk Recital.

Wednesday afternoon, April 19, in the Academy of Music, Philadelphia, Ernestine Schumann-Heink and Jules Falk, violinist, gave a joint recital before an audience that filled the auditorium. The following program was presented:

Aria, Sextus from "Titus".....	Mozart
Andante and finale from concerto.....	Mme. Schumann-Heink.
Andante and finale from concerto.....	Mendelssohn
Liebestreu.....	Brahms
Wie Dazumal.....	Prochazka
Wiegenlied.....	Herrmann
Befreit.....	Strauss
Preislied from "Die Meistersinger".....	Mme. Schumann-Heink.
Berceuse.....	Wagner-Wilhelmj
Russian Carnival (by request).....	Arensky
When I Am Dead.....	Wienlawski
Light.....	Jules Falk.
Cry of Rachel.....	Chadwick
A Child's Prayer.....	Bauer
.....	Salter
.....	Harold
.....	Mme. Schumann-Heink.

After the recital Mr. Falk hurried back to New York for the New York Mozart Society concert in the evening

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JULES FALK.

at the Hotel Astor, playing the Introduction et Rondo Capriccioso (Saint-Saëns), Minuet (Handel) and Elfentanz (Paffer-Hallir). Mr. Falk is rapidly forging to the fore as a violinist and his services are in constant demand.

Janet Spencer Engaged for England.

Janet Spencer, the favorite contralto, following her six weeks' tour as soloist with the Thomas Orchestra (third engagement), leaves in June for England, under contract for a year with the Quinlan International Musical Agency. June 28 is the date of her London recital. Festivals and recitals throughout Great Britain will keep her engaged during the year.

PROGRAMS FOR PATERSON MUSIC FESTIVAL.

The coming Paterson Music Festival, to be given Thursday and Friday evenings, May 18 and 19, and Saturday matinee, May 20, is interesting many citizens of Passaic County, N. J.; in fact, the adjoining counties of Essex and Bergen are likewise interested in this important event, for which seven singers of the Metropolitan Opera Company, and Mischa Elman, the great Russian violinist, have been engaged. The singers from the opera include Marie Rappold and Alma Gluck, sopranos; Louise Homer, contralto; Carl Jörn and Frederick Gunster, tenors; Allen Hinckley and Herbert Witherspoon, basses. Other singers engaged include Daniel Beddoe, the famous concert tenor; Irene Cumming and Mabel Davis, sopranos; Annie Laurie MacCorkle and Anna Winkopp, contraltos; Frederick Weld, baritone, and William Worthington, basso. C. Mortimer Wiske is the musical force behind this movement, which is to bring another wonderful musical aggregation to the progressive Silk City on the Passaic.

The program for the opening night follows:

Overture, Jubel.....	Weber
(In this number, the audience will be invited to rise and join in singing America.)	
Vainly Pharaoh Attempts, from Joseph.....	Mehul
Che Faro Senza Euridice.....	Daniel Beddoe.
Caro Nome, Rigoletto.....	Gluck
Cantata, God's Time Is Best.....	Louise Homer.
Chorus, Orchestra and Madame Homer and Messrs. Beddoe and Hinckley, soloists.	Verdi
March, from symphony Lenore.....	Alma Gluck.
Nobil Signor, The Huguenots.....	Bach
Aria from Don Carlos.....	Chorus, Orchestra and Madame Homer and Messrs. Beddoe and Hinckley, soloists.
Cantata, Come Let Us Sing.....	Raff
Chorus, Orchestra, and Messdames Gluck and Homer and Mr. Beddoe, soloists.	
For Friday evening the order of the program will be as follows:	

Kaiser March (with choral movement).....	Wagner
Eich Theure Halle, Tannhäuser.....	Chorus and Orchestra.
Celeste Aida, from Aida.....	Wagner
Mon coeur s'ouvre a ta voix, from Samson and Delilah.....	Marie Rappold.
Serenade from Don Giovanni.....	Carl Jörn.
Andante and finale from violin concerto.....	Saint-Saëns
Blue Danube Waltz (with choral arrangement).....	Madame Homer.
Waltz song, Romeo et Juliette.....	Mozart
Aria from Pagliacci.....	Herbert Witherspoon.
Scene from first act of Lohengrin.....	Mendelssohn
Serenade from Faust.....	Mischa Elman and Orchestra.
Soli for violin—	Johann Strauss
Serenade.....	Chorus and Orchestra.
Minuet.....	Gounod
Wiegenlied.....	Madame Rappold.
Gavotte.....	Carl Jörn.
Quartet from Rigoletto.....	Wagner
Messdames Rappold and Homer, and Messrs. Jörn and Witherspoon.	

The program Saturday afternoon is to open with the cantata "King Rene's Daughter" by Smart, the solos to be sung by members of the Manhattan Ladies Quartet; the Young People's Orchestra will play next a gavotte, "Florence," by the late Robert Thallon; Mesdames Cumming and Winkopp will sing the barcarolle from "Hoffmann's Tales" (Offenbach). Then the Young People's Choral Union will sing the "Humming Chorus" from "Madama Butterfly" (Puccini). The orchestra will follow with Schumann's "Traumerei" and Mendelssohn's "Spring Song"; the ladies' quartet will again sing songs by George B. Nevin and Charles G. Spross, and then the festival closes with a vocal scherzo entitled "Snow" by Henry Parker.

The festival takes place in the Fifth Regiment Armory of Paterson.

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MUSIC IN MEMPHIS.

MEMPHIS, TENN., April 15, 1911.

The season of prayer has been a season of music as well in Memphis, and few entertainments during the past week were given without including at least a short musical program. Being Holy Week there were no large affairs of any kind in the social world here, but club meetings and small social gatherings all included a few choice musical numbers, and many special song services were held throughout the city. At the Commodore Perry D. A. R. meeting, at the home of Mrs. A. B. Carruthers, Mrs. Douglass Darnell, Grace Powell, Sarah Hunt, Mrs. F. S. Miller and Irene Adams contributed delightful musical numbers to the afternoon entertainment. The Press and Authors Club at the Tuesday meeting included a group of songs beautifully rendered by Wilbur Hazard. Commodore Lawrence Chapter D. A. R. enjoyed delightful musical numbers on its program as arranged by Mrs. J. M. McCarmick. Mrs. Walter Towl and Mrs. J. L. Andrews were the musicians for the afternoon.

One of the most enjoyable meetings in the history of the Amateur Music Club was held at the home of Mrs. E. T. Tobey, the leader, on Stonewall place. Mrs. Tobey threw open her beautiful new home and its attractive music room to the girls of the club. Elizabeth Wills, president of the club, was hostess for the afternoon, and following a delightful musical program a social hour was enjoyed, during which refreshments were served. Appearing on the program were the senior members of the club.

The final meeting of the season of the Renaissance Music Club will be an open meeting, and plans are being made for a delightful program, which will be presented early in June at the home of Mrs. S. T. Carnes in Linden avenue. Splendid work has been done during the past year by the members, and it is probable that each will take part in the June program. The membership of the club is made up of some of the most talented musicians of the city, and, being limited, several artist members have been made associate members, thus enabling the club to enroll a greater number of local artists than otherwise would have been possible. Besides the gifted pianist and vocalists of the club there are three violinist members of exceptional ability, and with the earnest co-operation of all members under the chairmanship of program, Mrs. Iverson Graves, the June meeting promises to be a brilliant one. Mrs. R. B. Snowden is the progressive presiding officer of the club for the year, and under her direction, with the assistance of an able body of officers, the past year has been one of the most successful in the history of the circle.

The musical numbers for the programs to be presented by the Nineteenth Century Club for the meeting of the Woman's Federation Council next week will probably close the season for the musical department of the club. This department has been successfully managed during the past season by Mrs. Wesley Halliburton, chairman, and music has been furnished on short notice for every affair of note during the season. It has been the purpose of the chairman to present only the best music by the best musicians, and with the kindly responses of many of the city's artist musicians many attractive programs have been given.

With the competent directorship of Prof. Jacob Bloom of the Symphony Orchestra, W. W. Boutelle of the Memphis Choral Society and the well trained, talented musicians, too strong, for each organization, there is little reason to doubt that the continued efforts of the board of management of the two strong organizations will in every way be made manifest at the concert which will be given at the Lyceum Theater, Thursday evening. This will be the third of the season's series of concerts for the orchestra and the first combined effort of chorus and orchestra before the public. An excellent program has been arranged, in which will be included, as orchestral features, "Henry VIII" suite (German), "Unfinished Symphony" (Schubert), "Merry Wives of Windsor" overture (Nicolai), "Gondoliera" (Saar), and "Slavonic Dance" (Dvorak). The orchestra and chorus will present the "Tannhäuser" march, and special solo work will be done by some of the city's most talented musicians. Under the clever management of Augusta Semmes the Orchestra Association, with Mrs. R. B. Snowden, president, and a strong official board, has probably done more than any other organization toward the general advancement of music in the city. Musical conditions in Memphis are declared to be better than ever, and, not half satisfied with the good accomplished, the musicians seem thoroughly awake to the fact that they have too long delayed in declaring for advancement along music lines, and co-operation of all musical clubs and organizations seems for the near future an assured success. It is the plan of the managers of the Orchestra Association to invite the of-

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ficial board members of all local music clubs and the musical leaders in public schools to meet with the board of directors of the Symphony Orchestra Association at the next meeting for the purpose of discussing matters of vital importance to the organizations invited and to the public in outlining the plans for the coming year. The last program of the season, which will be a "request" program, will be given by the orchestra May 5. A fact unusual with the Memphis Symphony Orchestra, and one which reflects great credit upon the management, is that the season will close with the association free from indebtedness. This is, to a great degree, made possible by the kind co-operation of the Memphis Musicians' Union. Those who are members of the orchestra have contributed their services free for the rehearsals for the final concert.

NOLA NANCE OLIVER.

Spalding Completing Continental Tour.

Albert Spalding, the American violinist who has been creating such a favorable impression in Europe, has arrived in Paris to fill important engagements. During his



ALBERT SPALDING.

visit to Italy he composed several new numbers, which will soon be published.

Italian critics unanimously declare that Albert Spalding's last concert in Florence was one of the most interesting musical events of the season, already rich in musical features. Mr. Spalding, in fact, ended his Continental European season in a blaze of glory, amid tempests of applause and unlimited enthusiasm. His London concerts take place the end of the month.

Following are some of the comments of the Florentine press:

Albert Spalding's concert, which took place at the Philharmonic Hall, must be chronicled as the very best of the long series of concerts which have multiplied themselves this year. The hall was crowded to overflowing and the foreign colony conspicuous, and one particularly noted the presence of the most distinguished violinists of Florence—among whom Professor Tagliaozzo Lari, Marchese Lenzi and the well-known cello authorities, Broglio and Baron

Lilienron. From the first Spalding achieved genuine success in the A major Handel sonata and the rondo in G of Mozart. For the latter Spalding had composed his own cadenza, extremely difficult, but most effective.

The Tchaikowsky concerto won for the artist his maximum success, and in it Spalding gave a luminous proof of his extraordinary technique. He rendered most beautifully the "Chanson Louis XIII" and "Pavane" (which he was forced to repeat), the "Romance" in A by Schumann and the "Bagatelle" by Sinigaglia.

The Brahms-Joachim dance was so vociferously encored that Spalding was obliged to play a second Hungarian dance.

After the second berceuse by H. Oswald he played the polonaise in A by Wieniawski in the most finished manner, arousing the greatest enthusiasm, and hundreds of people crowded behind the scenes to congratulate the artist.—Nazione, April 2, 1911.

Albert Spalding achieved great success at his concert at the Philharmonic Hall, which was well filled, and the violinist evoked marked enthusiasm.

Mr. Spalding gave a calm, artistic reading of Handel's beautiful sonata in A and he was equally happy in his rendering of the Mozart rondo in G. The first movement of Tchaikowsky's concerto was finely played. The young artist was truly great in the shorter numbers, particularly the delightful Couperin-Kreiser "Chanson et Pavane," the poetical andantino by César Franck and the berceuse by Oswald, all of which he played with exquisite feeling and delicacy. He was brilliant in his playing of the Wieniawski polonaise in A, full of feats of bravura, which he accomplished with steadiness and ease.—Italian Gazette, April 3, 1911.

Every fresh appearance of Albert Spalding is a new triumph for the accomplished violinist. His name is sufficient to draw a large audience, as his gigantic strides in his art have made him one of the most favorite artists of Florentine music lovers. His latest program, divided into four parts, was full of interest. The artist began with a masterly performance of Handel's sonata in A, and then delighted the audience with Mozart's rondo in G, in which the neatness and buoyancy of spirit were admirable. The beauty of the player's tone was again in evidence in the first part of Tchaikowsky's concerto and César Franck's andantino. The whole group of French and Italian pieces was delightful, especially the Couperin-Kreiser "Chanson Louis XIII" and "Pavane," which was encored, and Sinigaglia's "Bagatelle," a dainty, charming piece, while he introduced to the Florentine public. Mr. Spalding does not rely upon the tricks of a mere virtuoso and never seeks to divert the attention from the music to himself. His lovely tone is always combined with phrasing of extreme beauty. The audience was enthusiastic throughout.—Herald, April 1, 1911.

BERNARDO OLSHANSKY'S SONG RECITAL.

Bernardo Olshansky, a young Russian baritone who has been engaged for the Boston Opera Company, gave a recital in Mendelssohn Hall, Wednesday night of last week. He was heard in an interesting arrangement of arias and songs, which he sung in four languages—German, Russian, Italian and French. The singer was assisted by Hans Kronold, the well known concert cellist, and Edward Rechin was the piano accompanist for both Mr. Olshansky and Mr. Kronold. The program follows:

Sonata, No. 1, in G minor.....	Handel
Messrs. Kronold and Rechin.	
Der Tod und das Mädchen.....	Schubert
Ein Schwan.....	Grieg
Abschied.....	Ginsburg
Die Beiden Grenadiere.....	Schumann
Aria, Licht der Sonne (from Das Leben fuer den Czar).....	Glinka
Ballade, As the King Went to War.....	Kaenemann
Ballade, The Prisoners.....	Bleichmann
The Night.....	Tschaikowsky
Folk Song.....	Sokoloff
Elevation.....	Popper
Rondo.....	Bocherini
Hans Kronold.	
To the Angels.....	Zardo
Crucifix.....	Faure
La Jolie Fille de Perth.....	Bizet

Mr. Olshansky possesses a large voice of noble quality, and he has abundant temperament. He was rapturously applauded after the German and Russian numbers. It was very enjoyable to hear the aria from Glinka's opera, "The Life for the Czar," which the singer delivered in the original Russian text. His Russian "War Song," by Kaenemann, was another number which "brought down the house." Many of the singer's compatriots were in the hall and their demonstrations were long and vociferous. Bleichmann's ballad, "The Prisoners," was still another song that captivated the hearers. Tchaikowsky's "Night" and the folk song credited to Sokoloff, sung in the Russian language, were among the beautiful offerings of the night.

Mr. Olshansky was less successful in the French and Italian, although Zardo's "To the Angels" revealed the sympathetic timbre of his voice. It should be said that Mr. Olshansky's voice has been well trained by his New York teacher, Giacomo Ginsburg. Like all young singers, Mr. Olshansky must abide his time and gain the experience necessary to concert singing. He has plenty of warmth and undoubtedly he has dramatic ability, and this will help him to win success in opera.

Mr. Kronold contributed much to the musical delights of the night. Besides the program numbers he played two encores, a Hungarian rhapsody and Rubinstein's "Kam-menoi Ostrow."

Mr. Olshansky's admirers sent him a wreath and some flowers. The young singer sailed for Europe last Thursday on the steamer La Touraine of the French line. He goes abroad to prepare a number of roles for next season.



WASHINGTON, D. C., April 21, 1911.

Easter Sunday the music in all Washington churches was particularly beautiful. The choir of St. Thomas Church, under the direction of Edmund Varela, did specially good work.

The French Grand Opera Company gave Washington music lovers a treat this week when Massenet's "Herodias" had its first performance in this city.

The tenth annual concert of the Rebew Orchestra, under the direction of Henry W. Weber, was given in Odd Fellows' Hall before a large audience. This orchestra has appeared 313 times in concert for charity and has always received encouragement.

The Easter cantata, "Olivet to Calvary," was given last evening in Dumbarton Avenue M. E. Church before an appreciative audience. The chorus choir is under the direction of W. T. Glover. Assisting soloists were Bessie Birch, soprano; Netta Craig, mezzo soprano; J. F. Bowie, tenor, and John Walters, baritone. A special program of Easter music was sung by this same choir on Easter Sunday.

Mr. Fabian presents the talented young pianist, William A. Engel, Jr., in recital Wednesday afternoon, April 26, in the Columbia Theater. Mr. Engel will be assisted by Faye Bumpheys.

COLUMBUS MUSIC.

COLUMBUS, Ohio, April 19, 1911.

John Goodall, who has spent three seasons of violin study abroad in the Belgian and Sevcik schools, has opened a studio at No. 40 South Fourth street. Mr. Goodall will be heard for the first time since his return at a drawing room musicale to be given Thursday evening, April 27, at the home of Mrs. E. G. Peters, 600 East Broad street. Mrs. Logan Feland, soprano; John B. Goodall, violin; Willard Wolcott, baritone, will present the program, which is under the direction of Mrs. Wilbur Thoburn Mills, organist and director of Broad Street Methodist Church.

The last matinee concert for the year will be given by the Women's Music Club Tuesday afternoon, April 25, in Memorial Hall. The club has had a very prosperous year,

the largest membership in its history, and has already most of its plans perfected for next year. The members who perform on Tuesday are Mrs. John F. Pletsch, soprano; Mrs. Henry C. Lord, soprano; Mrs. Edward E. Fisher, contralto; Maud Cockins, violinist, and Edith May Miller, organist. The numbers for two pianos will be played by Ethel Harness, Emma Ebling, Hazel Swann and Clara Michel.

A party of Columbus people will go to Cleveland this week to attend the opera season which opens Thursday evening with "Othello," Friday evening, "Tannhäuser"; Saturday matinee, "Aida," and Saturday evening, "Königskinder." The Metropolitan Opera Company will have all the principal artists, except Caruso. The company goes to Cincinnati from Cleveland for three performances.

Cecil Fanning gave a private hearing of his new recitation set to music by Lulu Jones Downing, on Friday evening of last week, a few guests being invited to the home of Ella May Smith for that purpose. The recitation is called "The Pipes of Pan." The poem is a delicious bit of poetic fancy and Mrs. Downing has given it a very appropriate and melodious setting. Several motives are clearly apparent, and after two hearings the writer unhesitatingly pronounces the joint work of these two musicians to be unusually attractive, and predicts for it much popularity. This kind of music and recitation has considerable vogue at present, and "The Pipes of Pan" should take its place among the best of the works of this character.

Sol Marcosson, violinist, and Mrs. Sol Marcosson (Dorothy Frew), pianist, will give a recital in Ohio State University chapel Friday afternoon, May 5. This will be the last of the twilight concerts for this season.

Madame Gadsby's manager has cancelled her engagement here for April 24 on account of illness.

Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, will give a memorial recital in honor of the late Alexandre Guilman on April 30. The entire program will be composed of Guilman's works.

The Dennison Glee Club, of Dennison University, Granville, Ohio, will give a concert in First Baptist Church on Friday evening. Governor Judson Harmon, an alumnus of Dennison, is expected to be present with Mrs. Harmon.

Elizabeth Thompson Wilson, contralto, has been chosen to represent the Women's Music Club in an artist recital next year. Grace Hamilton Morrey, pianist, and Millicent Brennan, soprano, have been the club's representatives so far. Mrs. Wilson is a very attractive singer and successful teacher.

The various choirs of the city presented elaborate Easter programs. Among those which were most interesting were St. Paul's, Broad Street Methodist, Broad Street Presbyterian, First Congregational, Central Presbyterian and First Methodist Church. Cecil Fanning sang "Hosanna," by Granier, at First Methodist Church on Easter Sunday evening.

Regina Hassler-Fox's Success in Buffalo.

The Buffalo Orpheus Society, Julius Lange, director, engaged Regina Hassler-Fox, the contralto, as soloist for the last concert of the season. Echoes of her previous successes in Philadelphia and elsewhere have reached THE MUSICAL COURIER, and it is pleasant to note that the handsome American girl won recognition in Buffalo, echoed in the papers of that city as follows:

Regina Hassler-Fox was the soloist and she won hearty applause for her efforts. She has a mezzo-soprano voice of good quality.

She will be a welcome addition to the list of American singers. She has a splendid stage presence and a charming personality. She sang the aria, "Amour! Viens aider ma faiblesse," from "Samson and Dalila," and "Erinnerung," by Julius Lange, besides a group of songs by Henschel, Grieg, La Forge and Hildach. She was at her best in the Grieg and La Forge songs, and her voice, which is warm and colorful, sounded sweet. — Buffalo Commercial.

Mrs. Hassler-Fox has a fine natural voice and is gifted with an attractive stage presence. Her program numbers were "Amour, Viens Aider," Mr. Lange's "Erinnerung," and several pleasing songs by Henschel, Grieg, La Forge and Hildach. — The Enquirer.



REGINA HASSLER-FOX.

Mrs. Hassler-Fox possesses a fine natural voice, the potentiality of which is not yet realized. It is a voice of great range and much power, and certain passages showed it to possess also warmth and color. . . . Her program numbers were "Amour, viens aider," from "Samson and Delilah"; Mr. Lange's "Erinnerung" and a group of pleasing songs by Henschel, Grieg, La Forge and Hildach, of which she sang best the La Forge "Expectancy." She sang, with Dr. Frankenstein, the incidental solos in the closing number. Of these the audience tried hard to secure a repetition, recalling both conductor and soloists with much enthusiasm. — Buffalo Express.

The principal soloist of the occasion was Regina Hassler-Fox, of New York, a singer of uncommonly attractive personality and mien, and the possessor of a rich and sympathetic voice of contralto quality, but of exceptional amplitude of range. Her first number was one of the well known arias from "Samson and Delilah," which always loses in effectiveness with only a piano accompaniment. . . . Her interpretation of this taxing number was, in the main, effective, and at its close she was obliged to bow her acknowledgments in response to a recall. Later on, she gave a selection of delightful songs by Grieg, Henschel, La Forge and Hildach, which she sang with fine feeling and appreciation. She was also heard in the Lange solo, "Fond Recollection," with string orchestral accompaniment, and in the incidental solo and duet episodes of the Hungarian choral numbers. — The News.

INDIANAPOLIS CONCERTS AND RECITALS.

INDIANAPOLIS, Ind., April 20, 1911.

Last Monday evening the new organ in St. Paul's M. E. Church was dedicated by F. J. Boerger, of Cleveland, who was assisted by the St. Paul Choral Society under the direction of W. S. Alexander, and Mrs. George Raymond Eckert, soprano, who sang in the place of Mrs. Paul C. Curnick, of South Bend, Ind.

Leon Sampaix, the Belgian pianist, who is connected with the Metropolitan School of Music, has been engaged to play with the Richmond May Festival on May 26.

Johannes Miersch, violinist; Carl Beutel, pianist, and Glenn O. Friermood, baritone, are preparing for a tour of the Southern States and expect to go as far south as Houston, Tex.

Mary Garden is announced for an appearance in the Schubert-Murat Theater, with her concert company on Tuesday, May 2.

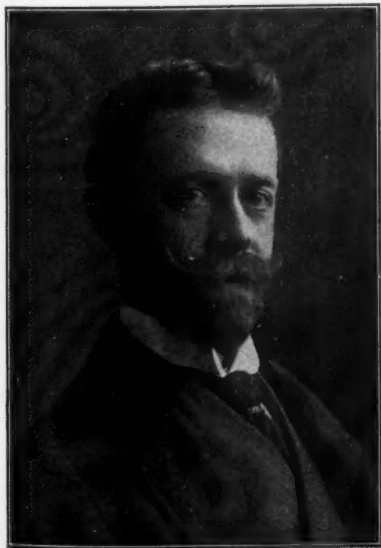
Elsie Evans, a talented young pianist, who has been studying with Leon Sampaix during the last season, will be heard in recital in the Odeon on May 18.

Rosseter G. Cole, of Chicago, has been engaged by the Indiana Music Teachers' Association, and will give his talk on "The Melodrama as a Modern Music Form" at one of the meetings during the coming convention to be held at Shelbyville June 27, 28, 29 and 30.

The Morning Musical at Marion, Ind., has just closed one of its most successful seasons and much of the credit for the unusual progress of this organization is due to the careful management of the president, Alice Goldthwaite, who has held that office for a number of years.

The George Baihle Trio, George Baihle, pianist; P. Marinus Paulsen, violinist, and Leroy Schwab, cellist, will give an ensemble program before the Indiana Music Teachers' Association on Wednesday evening, June 28.

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BALTIMORE MUSIC.

BALTIMORE, Md., April 22, 1911.

The season of Eastertide has been a joyous one in Baltimore, due, perhaps, to the fact that the goddess of Spring brought many things of interest to music-lovers here. All the churches were banked with flowers of every description, and the music on Easter Day, all over the city, was of unusual beauty. Probably one of the most beautiful services was held at Christ Episcopal Church. The choir was in good form, and the solos, sung by Mr. Robinson, the tenor there, were artistic in every detail.

On Monday night, the Oratorio Society of Baltimore gave its second concert of the season. The society sang Saint-Saëns' "Samson and Delilah." Florence Mulford was the contralto soloist of the occasion, and she sang the role of Delilah with great beauty and effect.

On Friday evening, April 21, the first exhibition concert was given at the Peabody Conservatory by advanced pupils. The program was as follows:

Prelude in E minor (for organ).....Dethier
Morris Holmes.
Allegro Maestoso, from the ninth violin concerto.....De Beriot
Ralph Goldsmith.
O Rest in the Lord, from Elijah (for alto).....Mendelssohn
Eugenia Earp.
On Wings of Song (transcribed for piano by Liszt).....Mendelssohn
Rondo (Perpetual Motion), from C major sonata.....Weber
Edward Hargrave.
Minuet in G minor.....Mozart
Caprice in B flat major (for violin).....Ben-la
Max Rosenstein.
Narcisse à la Fontaine (for soprano).....Massenet
Grace Morgan.
Piano Concerto in F minor, second movement.....Scharwenka
(With accompaniment for second piano.)
Marguerite Maas.
Nuptial March (for organ).....Guilmant
Alice Carpenter.
Romance in F major.....Ries
Mazurka in G major (for violin).....Wieniawski
Abe Badarack.
Aria from L'Africaine (for baritone).....Meyerbeer
John C. Thomas.
Piano Concerto in F (first movement).....Arensky
Hortense Gunderheimer.

Special mention should be made of Edward Hargrave's playing of the above numbers, for it was of unusual beauty, showing marked talent. Max Rosenstein, violinist, won much applause as he is a great favorite. John Thomas was in splendid voice and made a decided effect in the aria from "L'Africaine."

J. W.

H. Lambert Murphy Engaged for Opera.

Another evidence of success attained through study and training in America is witnessed in the recent engagement of H. Lambert Murphy by the Metropolitan Opera Company, under a three year contract, to sing tenor roles. Mr. Murphy is a Bostonian by birth and a Harvard graduate. He is a conscientious student, and is devoting his life to his chosen art. Heretofore it was his custom to go from Boston to New York at frequent intervals for instruction from Isidore Luckstone. Lately, however, he took up his permanent residence in New York and secured the position as tenor soloist of St. Bartholomew's Church over some fifty contestants, among them several of the best singers in the city.

Mr. Murphy is at present on tour with the Boston Festival Orchestra, after the completion of which he will re-

sume his work with Mr. Luckstone preparatory to the opening of the opera season. This success only proves the contention that America affords every facility for a thorough preparation in any line of art work and for the furtherance of an artistic career. Mr. Luckstone should feel no little pride and satisfaction in the fact that he has been the unseen power that has opened the doors of the Metropolitan to another American singer.

Gruppe's Coming London Concerts.

Paulo Gruppe, the noted Dutch cellist, will soon give the first of his two London recitals, which are being arranged by Concert Direction Daniel H. Mayer. The initial program takes place early in May and the other during the latter part of the month, both at Bechstein Hall. Ever since his arrival in the British metropolis Mr. Gruppe has been hard at work and reports from the other side state that he has aroused much interest in society and musical circles.

As the result of his several private musicales, given in the homes of some of the most influential English music patrons, Mr. Gruppe is receiving invitations to play in out-



PAULO GRUPPE.

side cities and it is likely that he will make a tour before going to the Continent, where he has several concert appearances booked prior to beginning his summer vacation. The Dutch cellist is in fine spirits and is looking farther ahead than his coming London appearances and those that are to follow. Writing from abroad recently he said:

London is beginning to prepare for its spring musical season and there is activity in the concert as well as the operatic field. I am delighted with the consideration that has been shown me and certainly appreciate the courtesy of the many who have put themselves out to see that I was made welcome and comfortable. I believe that the London people have a keen understanding of what constitutes good music and for that reason I shall endeavor to be in my best form to do myself justice and not disappoint the audience that is good enough to come to my recitals.

The people over here are coming to look upon American success as being of worth and I am glad to have the endorsement, through my two tours of the United States, of the people there. My ocean trip served to put me in excellent physical condition, and though I was tired at the close of my work in America I am now ready and eager to face the London people.

Saenger Artist in Italy.

Irvine Myers, the young American baritone, who has been singing in Italy for the last three years, created the baritone role in the new opera, "Clorinda," by Criscuolo, which was produced in Genoa recently. Mr. Myers is a pupil of Oscar Saenger, of New York.

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Florence Austin's Pupils' Recital.

A violin recital by pupils of Florence Austin, assistant to Ovide Musin in the Ovide Musin Virtuoso School of Violin, New York City, was held last Saturday evening, April 22, in the National Academy of Music, the pupils presenting the following program:

Class work—
Big detached notes and velocity study.....Leonard
Chromatic study.....Spohr
Virtuoso study.....Musin
Dorothea Brommer, Daisy Phillips, Helen Tillinghast,
Gordon Kahn, Arthur Lewis, Eduard Silverman.
Mignonette Gavotte.....Hermann
Charlotte Verschnur.
Concertino, G major.....Seitz
Florence Heineman.
Adoration.....Borowski
Todd Tiebout.
Slumber Song.....Fyffe
At the Brook.....Hollander
Elinor Reid.
Class work—
Kreutzer March.....
Concert etude, G major.....Vieuxtemps
Helen Tillinghast, Eduard Silverman, Gordon Kahn.
Sonata, A major.....Handel
Dorothea Brommer.
Faust Fantaisie.....Alard
Arthur Lewis.
La Folia.....Corelli
Helen Tillinghast.
Scenes de Ballet.....De Beriot
Gordon Kahn.
Concerto, D minor.....Wieniawski
Eduard Silverman.
Study in D major.....Fiorillo
Class.

That Miss Austin is a capable and thorough teacher was evidenced in the brilliant work done by her pupils. The class work was, as usual, an important feature of the recital and the precision, unanimity, rhythm, time and tonality proved the value of this kind of instruction, while the various solos were executed in excellent fashion and testified that some splendid violinists will, in the near future, do honor to their teacher and to American instruction.

Borchard Plays for the LiederKranz.

The New York LiederKranz presented Adolphe Borchard, the French pianist, at its concert in the club house of the society on Sunday evening of this week. In memory of Liszt's one hundredth birthday Mr. Borchard played for his first number the Liszt concerto in E flat major, assisted by an orchestra under the direction of Arthur Claassen. It was a brilliant performance, in which the pianist disclosed marked technical powers and plenty of temperament. Later Mr. Borchard played the A flat major ballad of Chopin and the beautiful E flat major polonaise of Liszt. Inez Barbour, soprano, sang the "Ave Maria" from Bruch's "Cross of Fire" and songs by Massenet, Hugo Wolf and Arthur Claassen. The male chorus of the society sang numbers by Ingbert, Zollner and Schubert, and the women's choir was heard in selections by Gretsch and Elsa Blau. The concert closed with the "Choral and Apotheose" from "Die Meistersinger," the mixed chorus and orchestra uniting in a splendid performance of the Wagnerian excerpt.

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Programs for the Convention of the N. Y. S. M. A.

The twenty-third annual convention of the New York State Music Teachers' Association will be held in Buffalo, June 27, 28 and 29. The advanced programs furnished by Gustav L. Becker, chairman of program committee, are as follows:

TUESDAY—FIRST CONVENTION DAY.

9.30 a. m.—Opening exercises, address of welcome, response, reports, etc.

10.30 a. m.—Lecture, with illustrations, on "National Music in General, and American Music in Particular." Lecturer to be announced later. Illustrations by several prominent artists.

Noon—Inspection of musical exhibits.

1.45 p. m.—"Modern French Music," lecture-recital by Ferdinand Linzig, assisted by vocalist.

3.15 p. m.—"Modern Italian Music," by Giuseppe A. Randegger, assisted by trio.

4.45 p. m.—Business meeting.

8 p. m.—Miscellaneous concert by well known artists, including Bernice de Pasquali, soprano of the Metropolitan Opera House; Boris Hambourg, cello; Dalton-Baker, English baritone; Edith Castle, contralto; Mary Wood Chase, pianist, Chicago; Dora Valeska Becker, violinist, New York.

WEDNESDAY—SECOND CONVENTION DAY.

9 a. m.—Business meeting.

9.30 a. m.—Round tables.

"Special Methods of Teaching the Essentials of Music, Rhythm, Reason and Habit," Flora E. Hine-Locke.

"The Jacques Dalcroze Method," Amy Graham.

"The Psychological Basis of Singing," Oscar R. Garisson and others. Walter L. Bogue, chairman.

"The Educational Literature of the Violin," Jan Hambourg, Arthur L. Judson, chairman.

10.50 a. m.—"The Need of Raising the Standard of Musicianship among Music Teachers." A broad, thorough and general discussion of this topic by a number of representative musicians. Other topics of particular interest are here to be fully discussed and, if possible, acted upon.

1.45 p. m.—"Well Worn Pieces that Wear Well." Piano lecture-recital by Herman Epstein.

3.15 p. m.—"Classical Songs and Their Interpretation," by Max Heinrich.

4.45 p. m.—"The Artistic Use of the Piano Pedals." Lecture-recital by Arthur Whiting.

8 p. m.—Concert by the Orpheus Society of Buffalo, assisted by several prominent artists, such as Gwilym Miles, Charlotte Maconda, Jules Falk and others.

THURSDAY—THIRD CONVENTION DAY.

9 a. m.—Business meeting.

9.30 a. m.—Round tables.

"Musical Pedagogy and Psychology for the Music Teacher," Charles W. Landon and others.

"How to Cultivate 'Absolute' Music in the House." Lecturer to be announced later.

10.30 a. m.—"The Educational Aspect of Musical Theory," Joseph Henius and Effa Ellis (Music School, Omaha, Neb.).

"Natural Laws in Piano Technique," lecture-recital by Mary Wood Chase.

10.45 p. m.—"The Resources of Tone Color in the Modern Pipe Organ," S. Archer Gibson.

1.45 p. m.—"Ancient Keyboard Instruments and the Modern Piano," historical lecture-recital by Arthur Whiting.

3 p. m.—"Modern Russian Music," lecture-recital by Alvah Glover Salmon.

4.30 p. m.—"Gems from the Classical Masters," organ lecture-recital by Wilhelm Kaffenberger.

8 p. m.—Miscellaneous concert by artists of Rochester and Buffalo, including the Ball-Gould Quartet, Madame Bloauw, Mary M. Howard, Harry J. Fellows, Ruby Belle Nason, Mrs. Clare Barnes Holmes and several other prominent up-State artists to be announced later by the local committees.

A Valeri Pupil Engaged Through Bonci.

Through the interest and endorsement of Alessandro Bonci, the great tenor, Grace E. Briggs, a pupil of Madame Valeri, of New York, has been engaged for a tour in the West, beginning at her native town of Hutchinson, Kan., on May 3. The singer is to give song recitals in Wichita, Winfield, Ottawa, Kan., and in Kansas City, Mo., and Montezuma, Ia.

Miss Briggs will sing, in Italian, French and English, songs by Schubert, Del Riego, Newcomb, Cadman and Thomas, and arias from Donizetti's "Favorita," Verdi's "Il Trovatore," Saint-Saëns' "Samson and Delilah," Bizet's "Carmen" and Gounod's "Faust."

The young singer came from Kansas to New York in search of a good vocal teacher. After a course with one, who was not the right kind, she discovered that something was wrong with the placement of her voice. On advice of Charles Parker, a musical agent, Miss Briggs went to study with Madame Valeri, whose studio is at 345 West Fifty-eighth street. Alessandro Bonci, the great tenor, who makes frequent visits to this studio when in New York, heard Miss Briggs several times, and he pronounced her voice a mezzo soprano of rich timbre, a singer possessed of undoubted musical temperament. It was on Signor Bonci's recommendation that Miss Briggs was booked for the song recital tour which is to begin next month. Word has been received from Hutchinson stating that the house for Miss Briggs' recital is sold out.

Next Monday evening Miss Briggs is to sing at the Elks Lodge in Bloomfield, N. J., and this engagement also was secured through Bonci's endorsement of the young singer, for whose future the brightest predictions have been made.

Frances Elliott Clark to Leave Milwaukee.

Frances Elliott Clark has resigned her position as supervisor of music in Milwaukee, Wis., to take up the management of the Public School Educational Department of the Victor Talking Machine Company in Camden, N. J.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Mr. J. H. Morris,
Mr. C. E. Haworth,
Jessie L. Pease,

Mr. T. Allen Cleaver,
Mr. B. Percy James,
Mr. Harry Girard.

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STUDIO TO LET.—Fine studio, 1st floor at Studio Hall, 50 East 34th street. Rent reasonably from June 1 to October or November. Excellent location. Grand and upright piano, also clavier included. Good opportunity for students or teachers who contemplate spending the summer in New York. Address, "I. H.," Studio Hall, 50 East 34th street, New York City.

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WANTED, NON-PROFESSIONAL PLAYERS OF ORCHESTRAL INSTRUMENTS—Non-professional players of orchestral instruments are invited to join a Volunteer Orchestra now in active rehearsal at the Music School Settlement, 55 East Third street, New York. Applications for membership should be made in person, with instrument, at the school on Tuesday evenings at 7.30.

HALF INTEREST IN MUSIC SCHOOL OR POSITION AS TEACHER WANTED. Gentleman with experience in conservatory teaching, educated in Germany, good pianist and ensemble player with large repertoire, expert organist, wishes to purchase interest in growing Music School, or would accept position as teacher of piano, organ, theory, Musical History and Form. Address "M. G. F.," care MUSICAL COURIER, New York.

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PUPILS WANTED. A well known teacher of piano and singing will accept a limited number of pupils during the spring and summer season at reduced rates. This gentleman is well known in the musical world and his attractive offer affords an opportunity to pupils of limited means to study with a first class teacher. Application should be made at once. Address, "Instruction," care of MUSICAL COURIER, New York.

INFORMATION WANTED.—Concerning the present whereabouts of Howard Chambers, bass singer, formerly of Sydney, Australia. Lived in San Francisco in 1902 and later sang with the Bostonians in New York. Address "E. W. E.," care MUSICAL COURIER, New York.

VIOLIN STUDENTS, ATTENTION.—Violin students can receive expert instruction by a famous violinist through correspondence at a very low cost. This teacher has taught students in all parts of the world and has demonstrated that his method of instruction will bring good results. The cost of instruction is very moderate and within the means of any student. Address "Violin Study," care of MUSICAL COURIER, New York.

VIRGINIA SCHOOLS FOR WOMEN, ATTENTION.—A piano and voice teacher of experience desires to locate in Virginia or in Washington. Is able to direct women's choruses and plays, or direct the choir and assume a position as organist. Will also teach the Spanish language. Address "V. S.," care MUSICAL COURIER, New York, after April and until May 15.

A Critic on Criticism.

[Henry T. Finck, in the New York Evening Post.]

Three musical critics of New York are unintentionally characterized in the following sentence from the chapter on Schumann in Hubert Parry's admirable "Studies of Great Composers" (eighth edition, p. 300), where he speaks of Schumann as a critic: "His position. . . is altogether a most noble one, and the familiar truth that it is harder to see real beauties than blemishes enhances it; for he always aimed at hearty praise, even of things which were absolutely new to the world, and when dealing with works which an ordinary critic would either have written an involved account of, so as to prevent any one knowing whether he meant to praise or to blame, or else have endeavored to amuse the public by extravagantly abusing."

Dr. Philipp Spitta, in his splendid article on Schumann in "Grove," says on this same point: "The foundation of Schumann's critiques lay in kindness; his fastidious character would have nothing to do with anything bad enough to demand energetic reproof. The most cutting and bitter article he ever wrote was the famous one on Meyerbeer's 'Huguenots.' . . . But he is most at his ease when giving praise and encouragement; then words flow so directly from his heart that his turns of expression have often quite a magical charm."

The musical editor of the Evening Post is not infrequently told by letter, or orally, that he is too mild in his comments—not nearly as severe as he used to be. If that is true, it is because he has come to the conclusion that, as Sir Hubert says, "it is harder to see real beauties than blemishes," and is willing to take the pains to look for those beauties and try to describe them, following the example of Schumann in a very humble way. It may seem good fun to write a scathing article that will make the readers laugh—at least those of them who "like to see the feathers fly"; but when one thinks of the poor plucked songbirds, the smile vanishes. After all, it is more fun for a critic to get a letter beginning like the following from a stranger, which arrived a few days ago: "Strange as it may seem to you, your criticism of my brother's book

did not reach my eye until this very day. It is simply magnificent, and even brings tears to the eyes. I want to shake the writer by the hand, by both hands, indeed to shake him all over, that he should give such a splendid send-off to this little book."

When Edwin L. Godkin was the editor-in-chief of the Evening Post he once had a serious conversation with the now amiable, but once foolishly ferocious, musical critic of his journal, in which he gave him this advice: "Never write anything about an artist, especially a woman, which you would not be willing to say to her face." The musical commentator has tried to live up to that ideal—to be, in other words, a gentleman as well as a critic.

The best way to improve a cook is not to scold her for her failures, but to praise her for what she does particularly well; she will then try to make her other dishes equally good. It is the same way with artists, major and minor. Most critics go into details regarding the real or imaginary flaws in a singer's or player's performance, ignoring the good points, or mentioning them only in a general way. On reading their comments, an artist will say to himself: "Yes, I did have some weak moments; but should they be singled out and nothing said about the much more numerous moments when I was at my best? Why try to be at my best when this is all I get for it?"

There is another way in which habitually censorious criticism does harm. At social gatherings, whenever great singers or players are under discussion, one hears censure much more frequently than praise. Now, the singers and players who come to New York are the best in the world. All foreign cities envy us the privilege of having them. If you cannot get enthusiastic over them, you have no capacity at all for musical enthusiasm, and had better give your attention to something else. You discourage others from attending concerts and operas, and make yourself an impediment to musical progress. The musical students, taking their cue from the newspapers, go to the opera not to learn from the singers, but to scoff at them. This, they think, shows them to be wondrous wise. It shows them, on the contrary, to be wondrous foolish and incompetent. "It is harder to see real beauties than blemishes."

Opera in English.

Gatti-Casazza strongly approves of the American and English method of giving operas in the language in which they were written. It is, of course, possible to translate the text into English. It is impossible, however, so to translate it that the wedding of sentiment and music will be as perfect in the new version as in the original. Mr. Casazza points out that, when operas are written in English to vie with the masterpieces of Mozart, Verdi and Gounod, then Germans, Italians and Frenchmen must either listen to them in English or forego the pleasure of hearing perfect performances. Let the reader listen to such an aria as "Casta diva," for instance, in Italian, and then have it sung in English. The best English translation that can be made will not equal the perfect beauty of Bellini's perfect union of words and music.—Rochester Post-Express.

Serenade.

A youth went forth to serenade

The lady he loved best,

And by her home at evening

When the sun had gone to rest

He warbled until daylight,

And would have warbled more.

But morning light disclosed a sign.

"To Let," upon the door.—Lippincott's.

Arrigo Boito is not wholly Italian: his mother was a Pole, a Countess Josefina Radolinska. His elder brother, Camillo, a professor of architecture at Milan and a writer about art, had a strong influence over Arrigo, who showed so marked a disposition toward music that the family moved in 1856 from Padua to Milan, where he studied at the Conservatory under Alberto Mazzucato. The teacher saw promise in his pupil, but the authorities at the Conservatory were dissatisfied with the progress of the boy and thought of dismissing him as Verdi, whose name is associated with Boito, the librettist, had been rejected by the same Conservatory.—Philip Hale.

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